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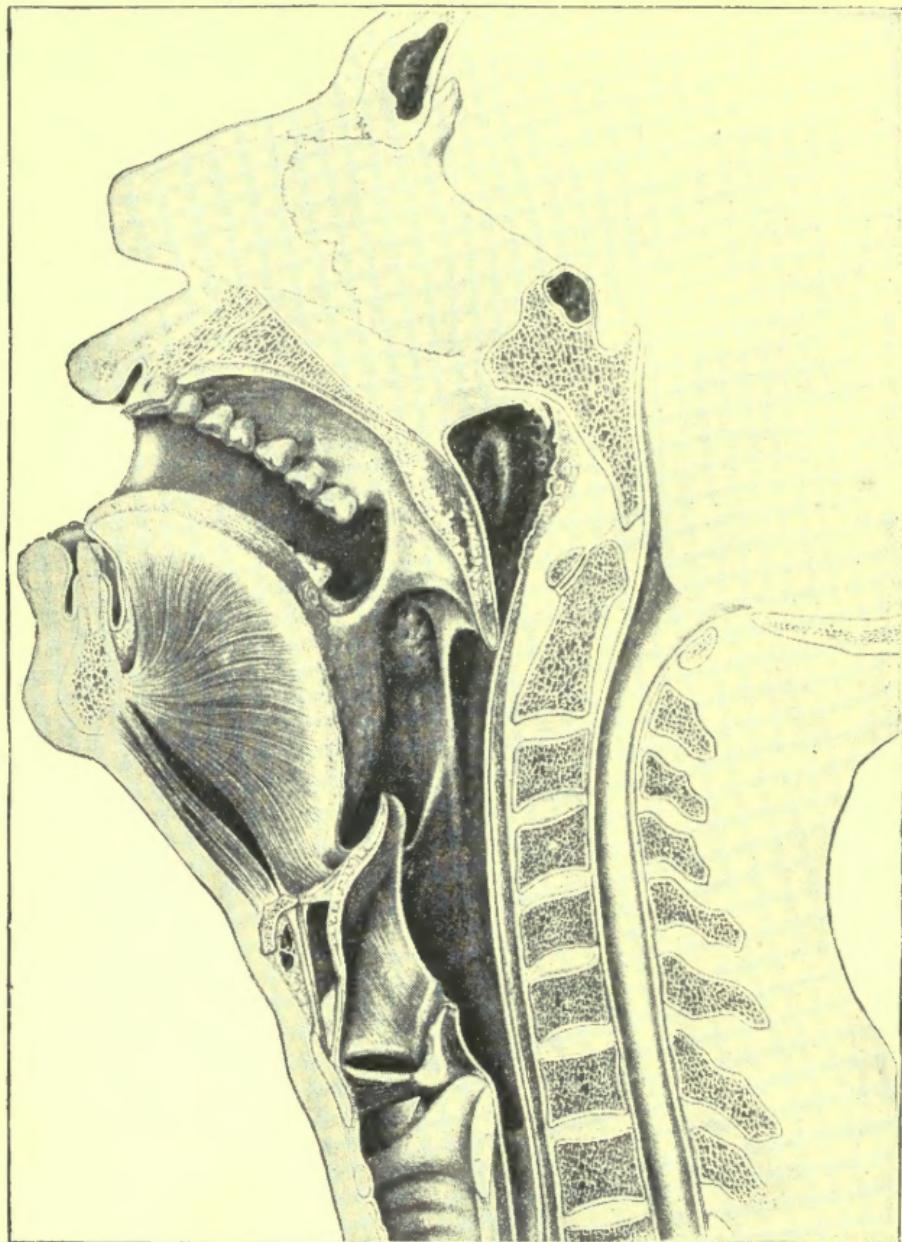
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THE SOUNDS OF SPOKEN ENGLISH

SAMPLE

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THE ORGANS OF SPEECH.

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NOTE

AS the title of this book is ambitious, and the sub-title may not suffice to indicate its limitations, it is well to warn the reader that he will find no exhaustive treatment of English speech sounds. That would have required knowledge greater than mine, and more space than was at my disposal. The little book is an attempt to gain fellow-workers in a field which is unduly neglected, yet full of promise. Fascinating indeed are the problems afforded by the speech of those around us; perplexing often, stimulating to further inquiry.

It was in teaching the pronunciation of foreign languages that I first realised how important it is to acquire a knowledge of the sounds of the mother tongue. Before the learner can acquire the fresh habits of speech peculiar to the foreign language, his teacher must know clearly what distinguishes the new sounds from those familiar in the mother tongue, for only then can the foreign pronunciation be imparted in a methodical way. It has been shown convincingly that it is vain to trust altogether to imitation, however correct and clear may be the pronunciation of the teacher.

The book may therefore be useful to the teacher of foreign languages; but it is intended also for a

larger circle. In our Training Colleges, noted for earnest work, the importance of the spoken language has long been felt, and much attention has been devoted to the cultivation of the voice. My object has not been to write on voice production, though occasional reference to the subject has been made. It has not been my aim to say how the language ought to be spoken, to improve upon the ordinary speech of our day, but to represent it to the best of my ability, and to enable others to distinguish speech sounds when they hear them. If it be desirable to improve upon our speech, its present condition and tendencies must first be determined.

The difficulties of the undertaking have been considerable; I confess that I have often given my impressions rather than the well-substantiated results of observation. I am confident that particularly those who have had no phonetic training will regard as slipshod some of the pronunciations which I state to be usual. I can only ask them to put aside all preconceived notions of what is "correct," and to listen carefully to the unconstrained speech of their friends. If they still find that the facts do not bear out what is here stated, they will do me a service by sending me their corrections.

The learned critic who chances to take up this book may feel offended that I should have treated phonetics in so conversational a tone, and disappointed at finding little or nothing with which he is not well acquainted. My endeavour has been to put things very simply, and to make the beginner in phonetics hear for himself. It is only a first

step ; but I am not without hope that some will be induced to take a second step and a third, until the number of students is far larger than at present. The teachers in our schools have had scant opportunities for ear-training, and the mother tongue has sadly suffered.

I have been much encouraged in my work by the generous help of friends ; to Prof. A. T. Baker, Mr W. Osborne Brigstocke, Principal A. Burrell, Dr E. R. Edwards, Miss E. Fogerty, Mr W. W. Greg, Dr H. F. Heath, Dr R. J. Lloyd, Mr R. B. McKerrow, and Prof. G. C. Moore Smith, I am much indebted for useful and suggestive criticisms.

LONDON
1st November 1905

WALTER RIPPmann

I am glad to say that it has not been necessary to make any far-reaching changes in the later editions. That the book has aroused interest is evident ; and if its readers have not agreed with it in every detail, that is what I fully anticipated and even desired, for its object was to render students more critical in their consideration of the spoken language. To make a dogmatic pronouncement on all points would have been misleading.

This book has now been supplemented by a volume of *Specimens of English*, in which I have given, in the phonetic transcription, a number of passages ranging in style from the careful and elevated to the colloquial and familiar.

May 1913

W. R.

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INTRODUCTION

THAT a book dealing with English pronunciation ¹ in quite a simple way should yet be intended for English readers rather than for foreigners may seem to require some explanation. "Have I not been talking English all my life ?" the reader may ask ; "why should I concern myself with the pronunciation of my mother tongue ?" If he is quite satisfied with the way in which he speaks, and needs no help in teaching others to speak, then this little book is indeed superfluous—for him ; but experience has shown that there are many who are groping about in darkness, anxious for light on the subject. It is above all the teacher who is constantly brought face to face with some difficulty on the part of a pupil. He realises that something is wrong in the pronunciation of a word, but he cannot clearly tell where the fault lies ; he trusts that improvement will follow if he repeatedly utters the word correctly pronounced and gets the pupil to say it after him. To his distress the pupil still says the word in the old way, and at last the teacher gives up in despair. When a foreign language is attempted, the difficulties become even more apparent ; but these we do not propose to consider here, except in so far as they throw light on our immediate subject, the pronunciation of English.

2 The Sounds of Spoken English

2. There are several ways of approaching the question. We may turn our attention mainly to the requirements of the public speaker—clergyman, actor, singer, lecturer, reciter, or politician; this is the province of the teachers of elocution. It must be confessed that these have rarely had a scientific training; in many cases they base their teaching on their own experience as reciters and on what their powers of observation have enabled them to learn from their pupils; and they frequently hand on traditions obtained from their own teachers, which may have nothing but old age to recommend them. It is to be feared that the majority of those professing to teach elocution are little better than quacks; and by no one is this more readily acknowledged than by the few who have made an earnest study of the art of public speaking and singing.

The physicist considers the production of sounds from another point of view; he measures the waves of sound with delicate instruments. The physiologist, again, studies the organs of speech in a state of health and sickness.

From all these the phonetician derives assistance. His concern is the spoken language generally. He seeks to ascertain how sounds are produced, and how they are represented in writing; he traces the changes which sounds undergo according to time and place; he attempts to determine the standard of speech for his own time and his own surroundings; he considers how the pronunciation is best imparted to the young and to foreigners.

When the reader has come to the end of this little

book, he will see how complicated these problems are, and how much yet awaits solution ; he may also have acquired some interest in these problems and desire to give his help. Such help is urgently needed ; the number of serious students is distressingly small, and real progress can only be made if their number grows considerably.

Reference has been made to the question of standard speech ; it is convenient to discuss this at once, as the standard selected naturally affects the way in which the subject of English pronunciation is treated.

It is generally agreed that there are two principal types of English speech : Southern English, of which Dr H. Sweet is the best known exponent ; and Northern English, which Dr R. J. Lloyd has described in an excellent book. Southern English may be defined as the English spoken in London. The definition will at once strike the reader as requiring some modification—for what form of English is not spoken in London ? and the dialect (or rather set of dialects) peculiar to London and known as “cockney” is certainly not to be set up as the standard.

The object of speech is to communicate what is in the mind of the speaker to others ; the more adequately it attains this end, the better it is. If there is anything in the manner of speech which attracts attention to itself (for example, “talkin’” in place of “talking,” or “’ot” for “hot”), then our attention is distracted from the subject discussed ; we say that such faulty speech “jars” upon us. The same is true if the pronunciation is indistinct, or the voice

pitched too high, or if the speaker stammers; we then suffer from the strain of listening, and again the object of speech, to communicate thought, is not attained with the least amount of effort. It follows naturally from what has been said that it is our duty towards our fellows to speak in such a way that nothing jars on their ear, nothing strains their attention. To retain certain peculiarities of speech which we know to differ from general usage is nothing short of rudeness. In a great man we may overlook it, in acknowledgment of the services he has rendered to mankind; but we who are in a humbler position must endeavour to render it as easy and pleasant as possible for others to follow what we say.

We are now able to give a better definition of standard speech as considered in this book: it is that form of spoken English which will appear to the majority of educated Londoners as entirely free from unusual features. This speech will be acceptable not only in London, but throughout the south of England; there is reason to believe that it is spreading; and nowhere will it be unintelligible or even objectionable.

It must be confessed, that on some points there is uncertainty,¹ and these will be discussed later. Language is always changing, and the younger generation does not speak exactly as the older

¹ It might be thought that reference to a dictionary would be sufficient to settle disputed points. However, it may be said that no dictionary—not even the familiar Webster or the great Oxford English dictionary, now in course of publication—can be implicitly trusted in matters of pronunciation.

generation does. The standard of to-day will no longer be the standard a hundred years hence. Nevertheless, it is well to inquire what may be regarded as the best speech of our own day, with a view to conforming to this speech and teaching its use to our pupils.

The question may here be raised whether we are to rest content with the standard speech as here defined, or should strive to improve it, for instance by aiming at simple vowels instead of diphthongs, or by carefully uttering consonants which are now commonly dropped. Even if it be desirable, it may well be doubted whether it is possible, so subtle are the changes in our pronunciation, and so unconsciously are they performed. There is a deep-seated tendency to economy of effort, which it would be idle to ignore.

It must always be remembered that the phonetician is primarily concerned with the question how people actually speak; the determination of this must needs precede any attempt to decide how people ought to speak.

In the following pages we shall consider the organs of speech, the various classes of sounds, and how these are produced. Then we inquire into their combination to form words, and the combination of words in sentences. Incidentally we notice colloquial tendencies, the requirements of public speaking, and other topics arising naturally from our subject.

THE ORGANS OF SPEECH

4. For speaking we need breath.

In ordinary breathing we take about the same time to draw the breath into the lungs as to let it out. In English speech we use only the breath which is let out; and when we are speaking we accordingly draw it in quickly and let it out slowly. This requires careful adjustment; if we are not careful, our breath gives out in the middle of a sentence. This is one of the things that jar, and must be avoided.

The more breath we can draw in (or inhale) at once, the longer we can use it for speech as we let it out (or exhale it). It is therefore to our advantage to grow accustomed to taking deep breaths, and thus to increase the capacity of the lungs.

“Deep breaths” expresses exactly what is wanted. The lungs are like two elastic bellows. We may expand them only a little; we *can* expand them a great deal. The student should make himself familiar with the shape of the lungs. They occupy the chest, which is a kind of box with elastic sides and bottom. The sides are held out by the ribs, and when the two sets of ribs are drawn apart, the sides of the box are made larger. The bottom of the box (called the diaphragm) is not flat, but rounded, bulging upwards when the lungs are empty.

When, however, the diaphragm contracts so that breath is drawn into the lungs to their full capacity, it becomes practically flat. If at the same time we extend the ribs, then we have a considerably increased space for the lungs. Often, however, there is the less satisfactory kind of breathing in which the ribs are not sufficiently active. The descending diaphragm then presses on the soft parts underneath, and this in turn leads to a pushing forward of the abdomen.¹

Good breathing is essential not only for the singer or the public speaker; it is essential for every teacher and for every pupil. It is necessary for good speech, and it is necessary for good health. The teacher should ascertain as soon as possible whether his pupils are breathing well; a simple test is to determine how long they can hold their breath. They should certainly all be able to do so for forty seconds, and should gradually learn to emit a vowel sound for at least thirty seconds without a pause, and with uniform pitch and volume. Breathing exercises should form a regular part of the pupils' physical training, and the teacher should make a point of drawing the instructor's special attention to pupils whose breathing appears defective.

The teacher should also make sure that the air 5. breathed is the best procurable under the conditions;

¹ Another defective method of breathing consists in raising the shoulders for the purpose of increasing the capacity of the lungs. The shoulders should, however, not be moved at all in breathing.

he must never relax in his care that the ventilation is good. The results of recent research have not yet been sufficiently taken to heart, and much weariness and ill-health are still due to quite avoidable causes. It may be laid down as an absolute necessity that there should be a pause of at least five minutes in the winter, and at least ten in the summer between consecutive periods of teaching, the periods themselves not exceeding fifty minutes, even in the case of the oldest pupils of school age. During the interval the doors and windows should be thrown wide open, and the room flushed with fresh air. The floor should be either of hard wood treated with "dustless oil" or of cork linoleum. The blackboard should be wiped with a damp cloth, in order to prevent the chalk from vitiating the air. In this way the microbes and particles of dust will be sensibly reduced in number, and the proportion of oxygen in the air will remain satisfactory.

The seats and desks must be of such a kind that the pupils will naturally assume positions favourable for good breathing. They must be graduated in size; the seats must have suitably curved backs; and there must be some adjustment by which the edge of the desk will overhang the edge of the seat when the pupils are writing, whereas there is a clear space between them when the pupil stands. This may be obtained either by making the desk as a whole, or the lid of it, move forward and backward; or by making the seat movable. It is not the place here to enter into further details with regard to these important matters; it must suffice to remind

the teacher that unceasing perseverance is required. Gently, but firmly, he must insist that his pupils hold themselves well; not stiffly, of course, nor without variety of position. To sit rigidly means a great strain for a child¹; and it is very desirable that pupils should have frequent opportunities of changing their posture, and especially of resting against the back of the seat.

It will often be found that a few minutes given to **6.** breathing exercises in the middle of a lesson will serve to freshen the pupils. An excellent set of exercises is given in Dr Hulbert's *Breathing for Voice Production* (publ. by Novello), which teachers will do well to read and to put into practice.² Many of the throat troubles of which teachers complain are directly due to bad breathing and bad ventilation.

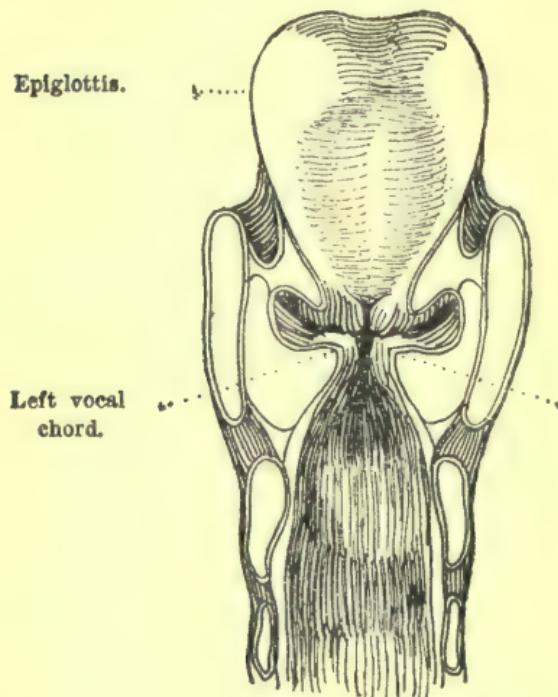
Singing and speaking in chorus, if heartily done by all, may be regarded as admirable breathing exercises, apart from their use in other respects.

A few words with regard to chorus work may be useful to the teacher. If well carried out, it can be of great service. The individual is encouraged to speak up well; it is often found that the class speaking in chorus is better in pronunciation than the majority of those composing it. When a child speaks alone, self-consciousness may make it hesitate or prevent it from raising its voice. But the chorus

¹ The custom of insisting on tightly-folded arms is not to be encouraged.

² The exercises suggested by Mr Burrell in *Clear Speaking and Good Reading* (p. 16 and foll.) are also recommended.

work must be guided with care and used with moderation. Nothing could surely be more objectionable than the monotonous sing-song into which the reading of a class is almost sure to degenerate if all or nearly all their reading is in chorus. The teacher will guard against this by making the pupils



This diagram represents a vertical section through the larynx, the hinder part of which is removed, showing the narrowing through which the breath has to pass.

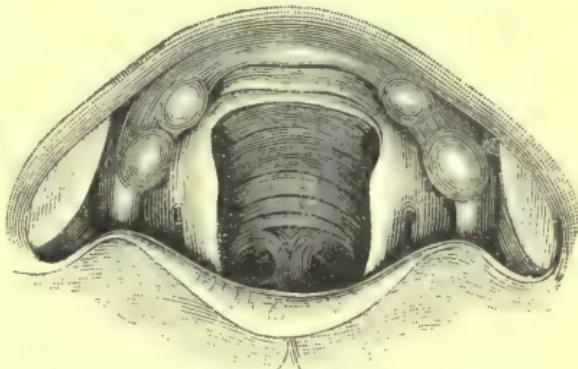
feel what they read, and thus insisting on expressive and therefore interesting speech.

Cases of mouth-breathing, usually due to adenoid growths, cannot be cured by the teacher; but it is his duty to take the earliest possible notice of such a case, and to ensure that those in charge of the child are warned of the danger incurred by delay in consulting a medical man.

The breath on leaving the lungs passes through the windpipe—and in ordinary breathing there is nothing in its way. In speaking, however, there is often something in its way: a beautiful contrivance, capable of the most varied and delicate adjustment, and known as the **vocal chords**. They are situated where, in a man, we see the “Adam’s apple.”

The accompanying illustration will serve to explain their nature. It will be seen that the vocal

View of the vocal chords opened to their widest extent, showing the windpipe to its bifurcation.



chords spring from both sides of the wind-pipe. They are really rather of the nature of flexible ridges or shallow flaps than cords. By means of muscles acting on certain cartilages they can be brought closely or lightly together. They consist of a soft fleshy part at one end, and a harder cartilaginous part at the other.

The position of the vocal chords, in other words the nature of the *glottis* (*i.e.* the opening between the vocal chords), modifies the breath in many ways.

When they are apart, in what we may call the rest position, the breath passes through unhindered.

12 The Sounds of Spoken English

When we want a particularly large supply of breath, as in blowing, we keep them still more apart. When we wish to "hold our breath," we close them firmly. When we wish to "clear our throat," we press them together and then let the breath come out in jerks; if this is done violently and (as a rule) unintentionally, a cough is produced; sometimes we do it slightly before the opening vowel of a word spoken emphatically (this is commonly the case in German, and is known as the "glottal stop").

We may also close only the fleshy ends, and leave the cartilaginous ends open; then we speak in a whisper.

7. If we neither leave the vocal chords apart nor bring them together quite closely, but let them touch lightly, then the air as it passes out will make them vibrate; and breath accompanied by this vibration is **voice**¹ in the narrower application of the word. In ordinary speech this vibration is an essential part of all vowels and of many consonants. They are accordingly called **voiced**² sounds; those produced without vibration of the vocal chords are **voiceless**.³

The vibration can be felt in several ways. Utter a long *s* and then a long *z* (the sounds at the beginning of *seal* and *zeal* respectively), again long *s*, again long *z*, and so on; at the same time put your fingers to your throat, or put your hands to both ears, or lay your hand on the top of your head, and you cannot fail

¹ Also called tone.

² Or, toned.

³ Or, untoned, breathed.

to notice the vibration every time you utter *z*. Try it also with *f v f v f v*, etc., and with the sounds written *s* in *sure* and *z* in *azure*, and the sounds written *th* in *thistle* and *th* in *this*. Then proceed to *p* and *b*, *t* and *d*, *k* and *g* (as in *go*). Lastly, utter a long *ah* with full voice, and then whisper the same sound softly. Ascertain in each case which sound is accompanied by vibration of the vocal chords.

Utter a long *f* and suddenly separate the lower lip from the upper teeth, and nothing more will be heard; but utter a long *v* and again suddenly separate the lip from the teeth, and you will hear the "voice," with a sound like the [e] described in § 38. (It is the sound uttered when we hesitate in our speech, and is usually represented in writing by "er . . . er.")

It is important that the vibration should be good. If it is slow, the pitch will be low; if it is quick, the pitch will be high. But whatever the pitch, the vibration must be uniform. To practise this, dwell on various voiced sounds for a long time, emitting the breath slowly and regularly.

Only the voiced sounds can be produced with varying pitch; they are musical, the rest are noises. Notice, in church for instance, how the tune is carried by the voiced sounds; the voiceless ones seem to break the course of the tune.

When the vocal chords are short they vibrate more quickly than when they are long, and quicker vibrations give a higher pitch. This explains why the average pitch of a woman's voice is higher than that of a man. When a boy's voice "breaks," this

is due to certain changes affecting his vocal chords ; it is important that the voice should not be subjected to any excessive strain when it is in this stage.

Certain affections of the throat interfere with the action of the vocal chords, and they become incapable of vibrating ; then we "lose our voice." When we "lower the voice," we make the vibrations slower, and lower the pitch. When we "drop the voice to a whisper," we are intentionally preventing them from vibrating. This much diminishes the carrying power of the voice, and we thereby ensure that our words are heard only by those who are quite close. A peculiar variety is the "stage aside," when the actor tries to convey the impression that his words are not heard by those near him, yet desires them to be heard by the spectators, many of whom are much farther away. This is a very loud whisper ; it naturally requires a considerable effort and is very tiring.

8. The breath which has passed between the vocal chords and issues from the windpipe passes through the mouth, or through the nose, or through both. This is rendered possible by a soft movable flap which can at will be made to close the way through the nose, or—hanging loosely—to leave both passages open. Take a small mirror and look at the inside of your mouth, standing so that as much light as possible falls into it ; you will see this flap, the **velum**, hanging down with a kind of V in the centre, the lower extremity of which is known as the *uvula*. Still watching your mouth, inhale

through the nose and exhale through the mouth ; see how the velum moves as you do this. After a little while try to move the velum, closing and opening the nose passage, without uttering a sound and without breathing.

In French there are four **nasal vowels** (occurring in *un bon vin blanc*) in which the velum hangs loose, and breath passes through nose and mouth. In standard English such vowels do not exist, but another form of nasal vowel, producing a "twang," is sometimes heard in many forms of what may be called dialect speech. The Londoner is often careless about closing the nose passage, and some breath is allowed to pass out by that way so as to be perceptible to the ear in the form of friction, and to impair the quality of the vowels. The "nasal twang" is very noticeable in some forms of American English.

The nasalising tendency may also be observed in untrained singers and public speakers ; it is undoubtedly a means of increasing the carrying power of the voice, and of reducing the effort of making oneself understood by a large audience. The same effect can, however, be produced by training the muscles of the chest by means of breathing exercises, and with more agreeable results to the ear.

Pupils who show a tendency to nasalising can be cured by frequent exercises in uttering the mouth (or oral) vowels.

It is, however, maintained by some teachers of voice production that the best vowel sounds are produced when the velum does not quite prevent the passage of air through the nose.

In producing a **nasal consonant** (such as *m*), we stop the breath somewhere in the mouth (*e.g.* at the lips when we utter *m*), and let it pass out through the nose.

A cold in the nose often prevents the breath from passing through it; and this renders it impossible to produce the nasal consonants *m*, *n*, and *ng* (as in *sing*), the kindred sounds *b*, *d*, and *g* being substituted for them. A similar difficulty is experienced by children with adenoid growths. This is commonly called "speaking through the nose"; it is just the reverse.

9. In speaking, as a rule, the passage to the nose is closed and the breath finds its passage through the mouth. The shape of this passage can be modified in many ways, because several organs of speech are movable.

The lower jaw can be moved up and down.

The lips can be closed, or kept lightly touching, or the lower lip may touch the upper teeth; or the lips may be apart, assuming various shapes, from a narrow slit to a large or small circle. They may also be thrust forward, protruded.

The tongue is capable of an even greater variety of position. Again watch the inside of your mouth by means of your little mirror. Say *e* (as in *he*), *a* (as in *father*), *o* (as in *who*), and observe the movements of your tongue; then make the same movements, but without uttering the sounds. You will soon feel how your tongue moves, without needing to look at it. This consciousness of the muscular

action of your tongue is valuable, and you must take pains to develop it. Watch the movements of your tongue as you utter other vowel sounds ; they will be treated systematically in due course.

By means of these movable organs of speech the mouth passage assumes various forms ; it may still be wide enough to leave a free course for the breath, or it may be quite narrow, or it may be closed at some point.

If the passage is free, the result is a **vowel** ; if not, it is a **consonant**.¹

If the passage is so narrow at some point that the breath cannot pass through without rubbing or brushing, we have a **continuant** (sometimes called a fricative). Thus when we say *f* or *v*, the breath passes out through the teeth ; the only difference between the two sounds being that in saying *v*, the breath is also engaged in setting the vocal chords vibrating. Say *e* (as in *he*) and gradually raise the tongue still further, thus narrowing the passage ; you will reach a point when you no longer produce a vowel, but a continuant, namely the sound heard at the beginning of *yes*. These sounds are called continuants, because we can prolong them at will ; indeed, we can dwell on them until no more breath is left in the lungs.

If the passage is closed altogether at some point, we **11.** have a **stop** ; the breath is stopped. Say *hope* or *wit* or *luck* and notice how in each case there is a closure

¹ This definition has its drawbacks, as will be seen later.

at the end. Stops consist of two parts: the closing of the passage, and the subsequent opening of it; this opening resembles a little explosion, and stops are accordingly sometimes called plosives or explosives. Observe that the ear does not require to perceive both the closure and the opening; one is enough to give the impression of the sound. When you say *hope* or *wit* or *luck*, you need only hear the closing of the passage; you can leave your mouth shut, yet to the ear the word will seem complete. (The sound will, however, carry further if you open the passage again; and in public speaking it is therefore to be recommended.) Similarly, in uttering the words *pain*, *tell*, *come*, only the opening of the passage is audible; yet the ear is satisfied. In the middle of a word like *night-time*, carefully pronounced, we hear both the closure and the opening; and the interval between the two gives our ear the impression that there are two *t*'s.¹ In quick speech, however, the closure is usually inaudible in such words or, more correctly, the sounds overlap.

12. The narrowing or closing of the passage may be effected at various points. The lips may be partially or completely closed; the lower lip may be pressed against the upper teeth; different parts of the tongue may be pressed against the teeth, or the gums, or the palate. Pass your finger along the roof of your mouth, and notice that only the front of it is hard; we distinguish the hard palate and the soft palate.
13. When we are eating or drinking, the food passes

¹ Consider what happens in the case of such words as *vintner*, *lampman*.

down the gullet, behind the windpipe. To prevent food entering the windpipe, which causes a choking sensation and coughing, there is the *epiglottis* (see the diagram on p. 10), a cartilaginous flap which covers the top of it; this flap is raised when we are breathing. Hence the wisdom of the rule, not to speak while you are eating.

In order that speech may have its full effect, it is 14 necessary that the hearer should hear well; this is by no means so common as is generally supposed. The importance of testing the eyesight is now recognised; but the hearing is usually neglected. Attention must be drawn to this matter, as teachers often regard pupils as inattentive and dull and reprimand them, when they are really hard of hearing. The teacher's mistake is to some extent pardonable, because the defect is easily overlooked, especially as a pupil may hear badly in one ear and not in the other, and thus seem inattentive only when the teacher happens to be standing on the side of his defective ear. Further, it is a defect which often varies in intensity from day to day, according to the pupil's general condition of health. These considerations point to the urgent necessity of instituting an inspection of the hearing in our schools. The teacher can himself apply the simple test of seeing at what distance the pupil is able to hear whispered double numbers, such as 35, 81; each ear should be tested separately, a cloth being pressed against the other. The teacher will note down the two distances for each pupil, and will probably be surprised at the

variations observed. It is clear that defective hearing should constitute a strong claim for a front seat in the class-room, more so than defective eyesight, which can usually be rectified by the use of suitable spectacles.

It is hardly necessary to point out that lack of cleanliness in the ears may interfere with the hearing, and that carelessness with regard to the teeth may lead to their loss and to defects of speech, apart from other unpleasant consequences. It is clear that anything in the nature of tight-lacing renders good breathing impossible ; and the fashion of letting the hair cover the ears is also to be discouraged, as rendering the hearing more difficult. In men, tight collars and belts often interfere with the breathing.

15. Lastly, teachers (particularly male teachers) require to be warned against shouting ; this only tires them and irritates the nerves of their pupils, while the same object can be achieved by careful articulation. Where it is used "to keep the class in order," the teacher should earnestly consider how it is that others can keep order without shouting ; usually his difficulties in maintaining discipline are due to ill-health, overstrain, or general incapacity.

When the throat is relaxed, a gargle with some astringent will be found a simple remedy ; a solution of alum in water may be recommended for this purpose, or a bit of borax may be held in the cheek.

16. From a very early time the attempt has been made to represent the spoken language by means of signs.

Picture writing is a primitive and clumsy expedient. It was a great step forward when signs were used to represent syllables, a still further improvement when a separate sign was used for each separate sound.

At first writing was roughly phonetic, in other words, one sign was intended to represent one sound (or set of sounds), and one only; and this is still what is required of an ideal alphabet. It is a commonplace remark that the English alphabet largely fails to fulfil this requirement. The same sign represents different sounds (*sign, sure, easy*); the same sound is represented by different signs (*catch, kill, queen, lack*). Some signs are superfluous (*c, x*); sometimes a sound is written, but not pronounced (*lamb, knee*); sometimes two signs, which separately express two sounds, when used together designate a third sound altogether different from these two (*ch* in *chat* and *rich*).

How are we to explain this bewildering state of 17. things?

It is due to two causes—the natural development of the language, and the pedantic interference of the learned.

Language is constantly changing. The rate of change is not perhaps always the same, but change there always is. As we have seen above, the older generation and the younger do not speak exactly alike. Now the changes in the spoken language are gradual, and quite unconscious; but a change in the recognised spelling of words is something tangible. It conflicts with a habit we have acquired.

In mediæval times, when there was no printing, no daily paper, no universal compulsory education, there was a good deal of freedom in the spelling, and people wrote very much as they pleased—phonetically, if they were not spoilt by “a little knowledge.” But the invention of printing and the dissemination of learning changed all this. A uniform spelling came to be recognised ; the nation acquired the habit of regarding it as correct, and would tolerate no deviation from it. Though it represents the pronunciation of a former age, we still use it ; and we are quite upset when we read the spellings *labor*, *center*, *therefor*, nay even when two words are, contrary to our usage, run together, as in *forever*.

When our spelling received its present form not only was the language very differently pronounced, but the pedantic had already been able to wreak their wicked will on it. Thus the “learned” men of mediæval France spelled *parfaict*, though the *c* of Latin *perfectum* had developed into the *i* of *parfait*, and they did not pronounce the *c* which they introduced into the spelling. The word passed into English, and here also the *c* was at first only written ; later on it came to be pronounced. The “learned” similarly introduced a *b* into the French words *douter* and *dette* (because of the Latin *dubitare* and *debita*), but had the good sense to drop it ; we have it still in *doubt* and *debt*, though we leave it unpronounced. In later times we find something similar : the learned force us to spell *philosophy* with *ph* and not *f*. The word comes from Greek through Latin ; the Greeks pronounced the *ph* actually as *p* plus *h* at the

time when the Romans took to spelling Greek words in their language, and these continued to spell *ph* even when the Greeks no longer pronounced *p* plus *h*, but *f*, as we do now.

The subject of spelling reform is not within the 18. scope of this book ; but it presents itself naturally to all who take an intelligent interest in the language. It seems probable that much good will be achieved by the Simplified Spelling Society (44 Great Russell Street, London, W.C. ; annual subscription from 1s.), which has been recently established and will undoubtedly profit by the experience of the sister society in the United States. Such spellings as *wel*, *ful*, *tho*, *thru*, *bred*, *activ*, will surely commend themselves as soon as the eye of the man in the street has been made familiar with them and the etymological sentimentalist has realised the astounding weakness of his arguments.

However distant may be a complete reform, it is certainly helpful to be conscious of the evil ; only thus can we neutralize some of its bad effects. The most obvious of these is the lack of ear training in our schools, where the mother tongue has been learnt on the basis of the written and not the spoken language. The only method for teaching English reading and writing which can commend itself to the student of the language no less than to the student of childhood is the method identified with the name of Miss Dale. Apart from the sympathy and love of children pervading all her work, it is of unusual importance because she has solved the problem of

starting from the spoken language, while avoiding all phonetic symbols.

19. It is, however, convenient for the student of phonetics to have a set of generally accepted signs ; otherwise he would be unable to express in writing the pronunciation in such a way that other students could understand what he meant. Without phonetic symbols the designation of sounds becomes awkward. It was one of Miss Dale's many happy thoughts to connect sounds and their written form with definite words, for instance the "moon oo" and the "fern er"; but however suitable that is for the little ones, it is inconvenient for the grown-up student.

There are many phonetic alphabets ; all else being equal, the one most widely used is clearly the most valuable. We have therefore chosen for this book the alphabet of the **Association phonétique internationale**, which is already well known in England owing to its use in a number of books for elementary instruction in French, German, and even Latin. It will commend itself to the student by its great simplicity. What will really present difficulty is rather the determination of the actual nature of the spoken word, than the representation of the sounds when once determined.

20. We now give the sounds occurring normally in standard English, and their phonetic signs ; the signs for consonants which are likely to be unfamiliar are enclosed.

Consonants.

b	as in	bat	rabble	tab
p	as in	pat	apple	tap
m	as in	man	hammer	lamb
d	as in	dab	bidden	bad
t	as in	tap	bitten	pat
n	as in	nut	winner	tun
g	as in	gut	waggle	tug
k	as in	cat	tackle	tack

y	as in	singer	sing
---	-------	--------	------

w	as in	wit
---	-------	-----

^m	as in	when
----	-------	------

v	as in	van	never	leave
f	as in	fan	stiffer	leaf

ð	as in	this	leather	clothe
---	-------	------	---------	--------

θ	as in	thistle	Ethel	cloth
---	-------	---------	-------	-------

z	as in	zeal	easel	lose
s	as in	seal	lesson	lease

ʒ	as in	leisure	rouge
---	-------	---------	-------

ʃ	as in	shed	ashes	dash
---	-------	------	-------	------

j	as in	yes
---	-------	-----

r	as in	red	very
l	as in	lip	pallor
h	as in	hot	pill

¹ It is doubtful whether this can be called a sound of standard English; see § 31.

Vowels.

Attention should be paid to the signs for these, as many are unfamiliar. The examples given will convey only a general idea of the sounds, which are discussed in detail in § 36 and foll. The sign : indicates length, and · half length.

- i: is the first vowel sound ¹ in *bead*.
- I is the vowel sound in *bit*.
- e: is the first vowel sound ¹ in *braid*.
- e is the vowel sound in *bet*.
- ɛ: is the first vowel sound in *fairy*.
- æ is the vowel sound in *bat*.
- a is the first vowel sound ¹ in *bout, bite*.
- ɑ: is the first vowel sound in *father*.
- ɔ: is the first vowel sound in *glory*.
- ɔ is the vowel sound in *pot*.
- o is the first vowel sound ¹ in *boat*.
- u: is the first vowel sound ¹ in *rude*.
- U is the vowel sound in *put*.
- ə: is the vowel sound in *burn*.
- ə is the second vowel sound in *better*.
- ʌ is the vowel sound in *but*.

¹ It is most important that you should not confuse *sound* with *letter*. Thus in *bead* we have the letters *e* and *a*, which represent vowels in *bed* and *bad*; but the *e* in *bead* has quite a different value from the *e* in *bed*. The two letters *ea* in *bead* together represent two sounds which are described in § 42.

The following sentences written in the conventional and the phonetic spelling will give some idea of the use of this alphabet for representing connected speech as spoken (a) very carefully, (b) quite colloquially.

For purposes of convenience the *i* and *u* are not used in ordinary transcript, as there is no danger of confusion.

(a) The serious student of phonetics soon grows
 ðə si'rjəs stjuwdənt¹əv fo'netiks² suwn grouz

interested in the subject, and every fresh speaker
 intərestid in ðə sʌbdʒikt, ænd evri fres̥ spiijke¹
 presents new materials for study.
 pri'zents njuw mə'ti:əriəlz fə stʌdi.

(b) Did you hear what he told me last night?
 dʒu hie wət i toul mi la:s nait?

¹ In the *Specimens of English* the diphthongs here represented by [uw] and [ij] are simply printed [u:] and [i:].

² Observe that the accent ['] precedes the stressed syllable. In the *Specimens of English* the vowel of the stressed syllable is printed in this type.

THE SOUNDS CONSIDERED SEPARATELY

Consonants—stops.

21. The sounds which present least difficulty to the student are the stops, in producing which the flow of breath is completely checked. We have already seen in § 11 that every stop, strictly speaking, consists of three parts, the closing and the opening of the passage and the pause between, and that only the closing or only the opening need be heard for the ear to distinguish the sound. The interval between the closure and the opening may be noticeable, in which case we call the consonant double.

Stops may be voiced or voiceless, that is, they may be produced with or without vibration of the vocal chords (see § 7).

Stops may be produced by stopping the breath at some point in the mouth and then letting it burst through the obstacle ; these are **oral** stops.

The breath, stopped at some point in the mouth, may be allowed to pass out through the nose ; the sounds thus produced are called **nasal**.¹

Utter the following sounds, and determine whether they are voiced or voiceless, oral or nasal :

[p, g, n, t, b, k, m, d, ɳ.]²

¹ For the sake of convenience the nasal sounds, in producing which the breath does not also pass out through the mouth, *i.e.* which are not nasal vowels (see § 8), are included under “stops.”

² Sounds in phonetic transcript are enclosed in square brackets.

According to the place of articulation we distinguish lip¹ stops, point² stops, front (palate)³ stops and back (palate)⁴ stops.

Lip stops.—When the breath is stopped at the 22. lips, three different sounds may be produced.

1. [p], when there has been no vibration of the vocal chords.

In precise or emphatic speech, sufficient breath escapes after the opening of the passage to give the effect of [h]⁵; thus *Pay, pay!*⁶ [p^hei, p^hei]. This occurs mostly before accented vowels, and sometimes finally⁷: *I hope* [ai houp^h].⁸

[p] is written *p* or *pp*; rarely *ph* (as in a common pronunciation of *diphtheria* [dipθi:^əriə], for which see § 27).

Notice the spelling of *hiccough* [hikʌp].

2. [b], when there has been vibration of the vocal chords.

[b] is written *b* or *bb*.

3. [m], when the velum is lowered and part of the breath passes out through the nose. (Generally speak-

¹ Also called labial. ² Also called dental. ³ Also called palatal.

⁴ Also called velar (from velum, for which see § 8) and more usually, but less accurately, guttural.

⁵ An oral stop followed by [h] is called an aspirate. Aspirates are common in German, but practically unknown in standard French.

⁶ Examples in the conventional spelling are printed in *italics*.

⁷ *i.e.* at the end of a word, before a pause.

⁸ When the aspiration is strongly marked, it forms a characteristic of the speech of the lower middle class in London and some home counties.

ing, this sound is voiced ; but when it is immediately followed by a voiceless sound, it may be partly voiced, then voiceless (phonetic sign : \ddot{m}). Then *lamp* is strictly [læmm \ddot{p}]. We may say : [m] is unvoiced or devocalized before a voiceless stop.) Notice the difference in length of [m] in *lamb*, *hammer*, *glum*, *moon* ; in which of these words is it short ?

In *comfort*, *triumph* the [m] is often labiodental : the breath is stopped by the upper teeth and lower lip, not by both lips.

In *prism*, *schism* the *m* may have syllabic value ; it then does the work usually performed by a vowel. We say [prizəm] or [prizm \ddot{p}], where [m \ddot{p}] is the sign for syllabic *m*.

[m] is written *m* or *mm*.

23. In the production of the lip stops the tongue plays no part, except by leaving a free passage ; but it is active in the production of the stops we next have to consider. This is therefore the right place to give the names by which we designate the various parts of the tongue. We distinguish

the *point*,

the *blade* (above and behind the point when the tongue lies flat),

the *front* (yet further behind), and

the *back* ; also

the *ridge* or *dorsum* (an imaginary line drawn along the middle of the top of the tongue from end to end), and

the *rim* (running all round the edge of the tongue when it lies flat).

When the narrowing or closure of the passage is made by the front rim of the tongue, we say it is of *apical* formation; when it is made by the surface of the tongue behind the front rim, we say it is of *dorsal* formation.

Point stops.¹—The breath is stopped by the action **24** of the point of the tongue touching the teeth (in which case we have true dentals) or the upper gums (this is known as *alveolar* articulation, “alveoli” being the learned word for the gums). In English the point of the tongue rarely touches the teeth; usually it touches the upper gums, sometimes the hard palate (this should be avoided), in which case it approaches [k]. See the diagram on p. 126.

Hence in careless speech *at last* sometimes becomes [ə'kla:st].² Little children are heard to say [ikl] for *little*; compare also the change from Latin *tremere* to French *craindre*.

Three different sounds may be produced with this stoppage:

1. [t], when there has been no vibration of the vocal chords.

In precise or emphatic speech, sufficient breath escapes after the opening of the passage to give the effect of [h]; thus *take it!* [t^heik it]. This occurs mostly before accented vowels, and sometimes finally; *he sent me such a charming note* [hi sent mi sətʃ ə tʃa:miŋ nou^h].³

¹ The point stops are also called teeth or dental stops.

² On the other hand, in Somerset *clean*, *clod* are sometimes pronounced with [tl-].

³ See footnote 8 on page 29.

In certain kinds of uneducated southern English speech [t] is occasionally dropped between vowels, in such words as *water, butter*.

[t] is written *t* or *tt*; *d* in the *ed* of verbs after voiceless sounds, as in *stopped* [stɒpt]; rarely *th*, in words of foreign origin.

2. [d], when there has been vibration of the vocal chords.

[d] is written *d* or *dd*.

3. [n], when the velum is lowered and the breath passes out through the nose. (Generally speaking, this sound is voiced; but when it is immediately preceded or followed by a voiceless sound, it may become voiceless [ŋ] in part. Then *sneer* is strictly [sŋniə], *hint* [hɪnŋt].) Notice the difference in length of [n] in *mine, own, manner, an, name*; in which of these words is it long?

In *month, anthem* the [n] is a true dental: the tongue touches the teeth.

In *listen, open* we may have syllabic *n* [ŋ]. Compare what was said about syllabic *m* in § 22.

[n] is written *n* or *nn*.

25. **Front and back stops.**—The breath is stopped by some part of the ridge of the tongue meeting

the front or hard palate, giving *front stops*; or
the back or soft palate, giving *back stops*.

Say [ku] and then [ki]; now whisper them. In which case is the closure more forward in the mouth? Compare with these the place of closure when you say [ka].

From these examples it will be seen that the effect for the ear is very much the same, and we shall here make use of the same signs for front and back stops.

In cockney speech there is a distinct tendency to make the closure so far forward that the [k, g] are perceptibly modified. (This pronunciation is suggested by the spelling *gyarden*, *kyind*, employed by those who try to represent cockney speech.) The "palatalizing" tendency is not to be encouraged; a more effective [k] is produced by distinctly backward articulation. Slight variations in the place of closure due to the place of articulation of neighbouring sounds in a word are inevitable.

Three different sounds may be produced with this stoppage.

1. [k], when there has been no vibration of the vocal chords.

In precise or emphatic speech, sufficient breath escapes after the opening of the passage to give the effect of [h]; thus *come*, *come!* [k^hʌm, k^hʌm]. This occurs mostly before accented vowels, sometimes finally, *give him a good shake!* [giv im ə gud ʃeik^h].¹

[k] is written *c*, *k*, *ck*, *cc* (as in *accuse* [ə'kjuwz]), *ch* (as in *chord* [kɔ:d]), *q* (as in *queen* [kwijn]); [ks] as *ks*, *cc*, *x*, *xc*.

2. [g], when there has been vibration of the vocal chords.

Sometimes [g] is pronounced with the tip of the

¹ See footnote 8 on page 29.

tongue so that it sounds like [d] ; thus *glory* becomes *dlory* [dlo:ri]. The way in which [l] is produced (see § 33) explains this.

[g] is written *g* and *gg* ; rarely *gh* (as in *ghost* [goust]). For [ks] and [gz] written *x* see § 30.

3. [ŋ], when the velum is lowered and the breath passes out through the nose. (Generally speaking, this sound is voiced ; but when it is immediately followed by a voiceless sound, it may be at first voiced, then voiceless [ŋ] ; the [ŋ] may be unvoiced (see § 23, 3) before a voiceless stop. Then *length* is strictly [leŋŋθ] or [leŋŋkθ].) Notice the difference in length of [ŋ] in *sing*, *singer*, *drink*, *bang* ; in which of these words is it short ?

[ŋ] is written *ng*, as in *long* [ləŋ], and *n* before *g*, *k*, or *x*, as in *longer* [ləŋgə], *lank* [læŋk], *lynx* [liŋks]. What does *ng* represent in *singer*? in *finger*? in *English*?

The “dropping of *g*” is really an incorrect term. There is no [g] in the ending *-ing* [iŋ] ;¹ what does take place is the substitution of [n] for [ŋ]. This occurs in baby speech, in vulgar speech, and in the speech of some sections of society. It is on no account to be tolerated.

The opposite mistake is made only by the un-educated, who pronounce *kitchen* as [kitʃiŋ], *chicken* as [tʃikiŋ], and *sudden* as [sadiŋ].

Notice the substitution of this sound by the un-educated for the unfamiliar palatal nasal [ɲ] in

¹ In standard English ; in certain dialects the ending *-ing* is always pronounced [iŋg].

Boulogne [bulɔ̃], the uneducated [buləŋ],¹ and for the equally unfamiliar nasal vowel [ã] in the French word *continent* [kɔ̃tinã], the uneducated [kɔ̃tinəŋ].

For [n] becoming [m] or [ŋ] by assimilation, see § 49.

Consonants—continuants.

It will be seen that the articulations of these 26. sounds are more difficult to analyse than those of the stops. There is, roughly speaking, only one way of closing a passage entirely; but there are various ways of closing it partially.

The continuants usually go in pairs, one being voiceless, the other voiced.

Lip continuants.—The breath passes between the two lips (hence the term *bilabials*); the tongue is in a position somewhat closer than the [u] position, *i.e.* bunched up at the back (see § 43), and we may therefore call these sounds lip-velar continuants.

The voiced sound [w] is that commonly used in standard English, whether the spelling be *w* or *wh*. In northern English and in Scotch the voiceless [ʍ] is used where the ordinary spelling has *wh*.

It is very doubtful whether [ʍ] has a right to be regarded as a normal sound in standard English. It is taught by professors of elocution, and is therefore commonly heard at recitals and also at amateur theatricals. On the regular stage it is by no means the rule, and in the pulpit it is probably the exception. If it comes naturally to pupils, who bring it with them from the North, they need not be interfered with; there is certainly no good reason

¹ The educated commonly say [buloun]; [buloin] is also heard.

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why it should be forced on speakers of southern English, who generally produce a grossly exaggerated and quite ludicrous travesty of the northern sound. Which do you use yourself? If [m], is it natural to you, or acquired? Do the rest of your family use it? Any of your friends? What proportion of children in your class?

It may be noted that after voiceless sounds [m] sometimes takes the place of [w], even in standard English; *twenty* is pronounced [twenti] or [tmənti] and *swim* [swim] or [smim]. Sometimes also the sound [m] is heard in *where* pronounced with great emphasis, in the case of speakers who do not ordinarily use it.

It should be noted that these sounds are not continuants in the strict sense of the term, for the lips are gradually brought nearer and gradually drawn apart. The sounds do not *continue* in the same position at all; hence they have been described as "gliding," not "held."

The word *conquer* is sometimes pedantically pronounced [kəŋkwə] instead of [kəŋkə]; but it is the rule to sound the [w] in *conquest*. Compare *liquor* [like], *exchequer* [eks'tʃekə].

A *w* has often influenced a following *a*. Consider the following cases:

was, warm, squabble, quality, quack, quarrel, quaff, wasp, water, waft, walk, swallow.

27. Lip teeth continuants.—The breath passes between the lower lip and the upper teeth (also between the interstices of the upper teeth); the

sounds produced in this way are also called *labio-dentals*.

The voiceless sound [f] is usually written *f* or *ff*, also *ph* (in words taken from Greek); note also the *gh* in *laugh*, etc.

Notice our reluctance to pronounce *phth* [fθ], as shown in the dropping of *ph* in *phthisis*, and the frequent substitution of *p* for *ph* in *diphtheria*, *diphthong*, *naphtha*, *ophthalmia*, which is, however, avoided by careful speakers.

The voiced sound [v] is usually written *v*.

Sounds very like [f, v] can be produced with both lips. Though they do not ordinarily occur in English, it will be good practice for you to produce them.

When [v] is final, it is not voiced to the end, but passes into whispered [v] (symbol *y*), which sounds very much like voiceless [f]; in other words, the vocal chords cease to vibrate before the breath ceases to pass between the lower lip and the upper teeth. We may say: final [v] is devocalised.

Observe *thief*, but *thieves* and *to thieve*; *loaf*, but *loaves*; *shelf*, but *shelves* and *to shelve*.

The *ph* in *nephew* is pronounced [v], but [f] is heard in dialects.

Point continuants.—We have seen above (§ 24) 28. that in English the tongue, as a matter of fact, rarely touches the teeth in the case of point stops. Similarly the narrowing of the passage which leads to the production of point continuants (except

[θ, ð]) is not necessarily between the tongue and the teeth ; in some cases it is indeed a good deal farther back.

The point continuants include :

1. The hushing, hissing,¹ and lisping sounds, and the *r* sounds, in which the place of articulation is along the middle line of the mouth (*medial formation*) ; and
2. The *l* sounds, the narrowing for which is between the side rim or rims of the tongue and the side teeth (*lateral formation*).

The *r* sounds and the *l* sounds are sometimes called liquids.

29. The hushing sounds.—For the production of the *sh* sounds the passage is narrowed between the blade (see § 23) of the tongue and the hard palate. A broad current of air is broken against the edge of the teeth. There is some friction between the tongue and the gums, but that against the front teeth is more noticeable.

Watch a Frenchman uttering these sounds, and see what he does with his lips. Do you use your lips in the same way ?

The voiceless [ʃ] is usually written *sh* ; also *s* after consonants (as in *tension* [tenʃən], *censure* [senʃə]). It is written *ss*, *c* or *t* before a front vowel (*e* or *i*), (as in *passion* [pæʃən], *capricious* [ke'priʃəs], *station* [steiʃən]). In all these cases [ʃ] arose from [sʃ].

¹ The hushing and hissing sounds are also called sibilants.

Observe the colloquial pronunciation of *this year* as [ðɪʃ ʃeɪ̯]; *six years* [sɪkʃ ʃeɪ̯z].

The combination [tʃ] is very common, and is usually written *ch* or *tch*. In some cases it arises from [tj], when *t* follows the chief accent of the word and precedes either a front vowel (*e* or *i*) or *u*¹ which goes back to [ju:]- (as in *righteous* [raɪtʃəs], *nature* [neɪtʃə]). The combination [kʃ] similarly goes back to [ksj] in *anxious* [æŋkʃəs] (notice *anxiety* [æŋ(g)'zaiəti]). *Luxury* is [lʌkʃəri], but *luxurious* is [ləg'zu:riəs] or [ləg'zju:riəs], sometimes [ləg'zu:riəs].

The pronunciation of *associate* as [ə'sousieit]², *officiate* as [o'fisiit], instead of [ə'souʃieit, o'fisiit], is pedantic; [pro'pisieit] is also faulty for [pro'piʃieit].

The voiced [ʒ] standing alone between vowels is not common in English, being found only where *s* is followed by a front vowel, or by *u* which goes back to [ju:]-. Here the development is from [sj] to [zj] and then to [ʒ]. Examples are *vision* [vɪʒən], *measure* [meʒə]. The spelling *z* is found only in *azure* [æʒə] or [eɪʒə], sometimes [æʒjuə].

Observe the careless pronunciation of *as usual* as [æʒ juwʒuəl], *praise ye the Lord* as [preɪʒ ʃiʃ ðə lɔ:d]. *India rubber* is generally pronounced [indʒə rʌbə].

On the other hand, the combination [dʒ] is quite common. This is written *j* (as in *jet* [dʒet]), *g* before *e* or *i* (as in *gem* [dʒem], *gin* [dʒin], *age* [eɪdʒ]; observe also *gaol* [dʒeɪl]), and sometimes *dg* (as in

¹ See also § 45.

² Some speakers say [ə'souʃieit] but [ə'sousieɪʃən], [i'nʌnsieit] but [i'nʌnsieɪʃən].

edge [edʒ]). It is spelled *ch* in *ostrich*, *sandwich*,¹ *Greenwich*, *Harwich*, *Woolwich*, and in *spinach*.

What is the value of *ng* in the following words:—
hang, *longing*, *lounging*, *language*, *engage*, *hunger*, *hinge*?

30. The hissing sounds.—Distinguish clearly the voiceless [s] as in *seal* and the voiced [z] as in *zeal*. Compare the manner of production of the hissing and the hushing sounds: utter [ʃ] and [s]. (Why will these show the distinction more clearly than [ʒ] and [z]?) You will find that the breath is more widely diffused when you utter [ʃ]; in producing [s] your tongue forms a narrow channel and the breath is thus directed against a point. See the diagram on p. 126.

The usual spelling of both voiceless [s] and voiced [z] is *s*. Notice that

1. The *s* of inflections is [z] after a voiced sound: compare *fills* [filz], *glances* [gla:nsiz], *dogs* [dəgz], *faces* [feisiz], but *hits* [hits], *cats* [kæts].
2. The final *s* of some words of one syllable is [z]: *as*, *has*, *is*, *his*, *was*; but *this*, *us*.

3. Sometimes the verb has [z], the substantive or adjective [s]:

<i>use</i> [juwz]	<i>use</i> [juws]
<i>diffuse</i> [di'fjuwz]	<i>diffuse</i> [di'fjuws]
<i>close</i> [klouz]	<i>close</i> [klous]
<i>lose</i> [luwz]	<i>loose</i> [luws]

(Notice the difference in the length of the vowel.)

¹ Many pronounce [tʃ] in *sandwich*, [dʒ] in *sandwiches*.

4. Notice also that we have

[z]	[s]
in <i>reserve</i>	in <i>research</i>
<i>disease</i>	<i>disobey</i>
<i>dissolve</i>	<i>dissolvent, dissolute</i>
<i>presumption</i>	<i>presuppose</i>

Find other examples (there are many). How do you pronounce *disarm*?

5. *x* represents [ks]

in *exercise, excellent*, and in *extra, exceed, express, extol*, but [gz] in *exert, examine, anxiety, exult, exonerate, exorbitant, exotic*.

Do you agree with this statement?

Try to find a rule for the pronunciation of *x*.

In *exile* both pronunciations of *x* may be heard, [ks] being perhaps the more common.

For the dropping of *h* in compounds with *ex-* see § 47.

The voiceless [s] is usually written *s*, but also *ss*, and *c* or *sc* before *e* and *i* (as in *city, scene*, but not in *sceptic* [skeptik]).

Say which of the sounds [ʃ, ʒ, tʃ, dʒ, s, z] occur in the following words:

church, machine, ledger, leisure, seizure, cease, ease, scissors, chisel, lesion, legion, singe, excessive, example.

Notice that final [z] is unvoiced towards the end; thus *is* is strictly [izz]; compare what was said about final [v] in § 27. *Is she* often becomes [iʒʃi] or [iʃi].

The term *lisping* is given to various mispronunciations of the *s* sounds. It may be due to a lasting

or a passing malformation of the teeth, palate, or tongue,¹ or it may be simply a bad habit. A slight habitual lisp is often heard, and parents and friends have been known foolishly to encourage a child in the belief that the lisp is "pretty"; it is important to drive this idea out of the child's head. The treatment of lispers is varied; generally they can produce the right sound after some experimenting. When the right sound has been found and distinguished by the child, the rest is entirely a matter of perseverance. There must be frequent repetition in many combinations. The exercises should be practised sparingly at first, and gradually increased, otherwise the strain may be too great and interfere with the child's regular work.

31. The lisping sounds.—Distinguish clearly the voiceless [θ] as in *thistle*, and the voiced [ð] as in *this*. Compare the manner of production of the lisping and the hissing sounds: utter [θ] and [s]. You will find that in the case of [θ] the breath is not passing through a narrow channel, and issues between the tips of the upper teeth and of the tongue. The tongue may be between the teeth, and the sounds are accordingly sometimes called interdental; but this is by no means essential. Our English lisping sounds are usually formed between the point of the tongue and the back of the front upper teeth; part of the tongue fills up the small gap between the teeth, without advancing beyond their back surface.

¹ In a great many cases lisping is due to an over-long tongue; or the tongue may be "tied," in which case the ligature is easily cut.

Which of the following words have [θ] and which have [ð]?

thorn, thou, bath, baths*, bathe*, then, think, clothe*, cloth*, with, father, thump, lethal, leather, lath, lathe, lithe, loath*, loathe*, breath*, breathe*, heathen, heath, heaths, wreath*, wreath*, wreaths*, seethe, truth*, truths*.*

What do you notice with regard to the words marked with an asterisk? Of what does it remind you in connection with the hissing sounds?

Notice that final [ð] is unvoiced or whispered towards the end; compare what has been said about final [v] and final [z].

A fault, common especially in bad southern English, and found almost invariably in baby speech, is the substitution of [v, f] for [ð, θ]. The baby says [fʌm] for [θʌm], the cockney [nafɪŋk] for [nʌθɪŋ], [fevə] for [feðə]. This fault should on no account be tolerated; the child (we are of course not referring to the baby) can produce the lisping sounds without difficulty. It need only be told to place the tongue between the teeth. When once the difference in the manner of production of [f] and [θ] is known, the child can also *hear* the difference; all that is now required is perseverance.

In careless speech [h] is sometimes substituted for [θ], thus *I think so* becomes [ai hɪŋk sou]. This also has its parallel in baby speech, e.g. [hugə] for *sugar*.

The liquids.—This designation comprises the *r* 32. sounds and the *l* sounds.

The sounds written *r* are extremely varied, and are likely to give some trouble to the student. He should in the first place ascertain from his friends (we are assuming that these speak standard English) whether they notice anything peculiar about his *r*. If they do not, it is probable that he uses the untrilled *r*. (The phonetic sign for this is [ɪ], but it is customary to use [r], unless exceptional accuracy be desired.)

This sound is produced by allowing the breath to pass between the raised point of the tongue and the ridge of the upper gums.¹ When the breath makes the tip of the tongue vibrate, we have the trilled or rolled [r]. Can you roll your *r*? Does anyone you know habitually do so? Have you noticed whether Frenchmen or Germans ever do it?

Another kind of *r* is that produced at the back of the mouth, by the help of the uvula (see § 8), and called the throat *r* or uvular *r* (phonetic sign: [R]), as distinguished from the tongue or teeth *r* (lingual or dental *r*). It is not a normal sound in standard English, but is occasionally found. It used to be frequent in Durham and Northumberland (the "Northumbrian burr"), but is dying out there now.

Notice that after [t] and [d] the narrowing for [r] is particularly small, and therefore the friction of the breath particularly noticeable. Say such words as *dry, drink, droll, try, trill, trap*, and carefully observe the nature of the [r]. Notice also that after voiceless

¹ The back of the tongue may also be raised to some extent; how does this explain the substitution of [w] for [r] which is sometimes heard?

sounds the [r] often becomes voiceless [ɹ], as in *praise, try, increase*. Sometimes *tried* almost sounds like *chide*, because the passage of the breath is not stopped and the vocal chords have not begun to vibrate. Try to utter a voiceless [ɹ] by itself; practise the series [r ɹ r ɹ r].

There is also a peculiar variety of *r* found after *g*, as in *great, green, grass*. This *r* is a kind of palatal blade continuant, and its use should be avoided, as it is generally held to be affected.

In standard English the written *r* is only pronounced initially (as in *red*), between a consonant and a vowel (as in *bread, angry*), and between vowels, the second of which is not only written, but actually pronounced (as in *very*).¹

It is not pronounced between a vowel and a consonant (as in *arm, lord*), nor when it is final in the spelling or followed by a vowel which is only written and not actually pronounced (as in *bar, bare*). Its place is in many cases taken by the neutral vowel [ə] (see § 38).

Observe that a final *r* is pronounced when the next word begins with a vowel. (Is there anything like this in French?) Thus we say *better* [betə], but [beter ən betə]; *ever* [eve], but [fər ever ənd eve]; *here* [hiə], but [hi'r ən ðə:ə]; *stir up* [stə:r ʌp], but [stə: ðə faiə]. There is, however, nowadays a tendency to leave even this *r* unpronounced.

The fact that such words as *better* have two forms,

¹ The rule may also be stated thus: *r* is only heard when a vowel follows in the same or the next word. “Vowel” must here be taken to include [j].

with and without [r], has led to the addition of [r] when there is no justification for it. Even educated people are often heard to pronounce *the idea of it* as [ði aidiər əv it]; *The India Office* sometimes becomes [ði indiər əfɪs]; *china ornaments* becomes [tʃainər ə:nəmənts]; and clergymen have been known to say [vik'tɔ:jər aʊə kwijn]. Similarly, in vulgar speech [ðə wɪndər ɪz oupən], [pə'pa:r əz ɡən aut], etc., are quite common.

There is an affected pronunciation of this [ə] which makes it approximate to a deep [ɑ]; the comic papers represent *my dear fellow* as "my deah fellah" to indicate the speech of a swell.

The substitution of [w] for [r] is a mannerism which should not be tolerated; it is the result of a bad habit, not of any defect of the organs of speech.

When a word contains the letter *r* twice, careless speakers incline to drop one of them; *February* becomes [febjuəri], *temporarily* [tempərili], *library* [laibri], *literary* [litəri], *supernumerary* [sjuwpenjuwməri], *contemporary* [kəntempəri]. *Veterinary* usually becomes [vetənri] or [vetnəri].

33. In order to produce the sound of [l], we let the breath pass out between the side rims of the tongue and the side gums and teeth; the point of the tongue touches the roof of the mouth somewhere along the middle line.

Utter [l] with the point of the tongue drawn back as far as possible; then utter [l] several times, gradually bringing the point of the tongue forward, until it eventually touches the teeth. You will

notice a difference in the quality of the sound: the sound is "dark"¹ when the tongue is farther back, "clear" when it is forward in the mouth. Notice that when the tongue is drawn back, it is bunched up behind. In standard English the [l] is frequently pronounced with the tongue fairly back in the mouth; the "darkness" of the [l] is particularly noticeable when it comes at the end of a word.²

Excessive withdrawal of the tongue tip is not to be encouraged in children; they should rather practise the "clear" [l], though they need not go so far as actually to "let the tongue touch the teeth." This is, however, a good rule, and if instilled in the children will do something to counteract any tendency to "darkness" of the [l]. It is not likely that they will acquire the habit of actually touching the teeth when they say [l]; but a sufficiently "clear" [l] can be obtained if the point of contact is at the upper gums, and even a little farther back than that. It should be noted that the [l] may be "dark," even when the point of the tongue touches the teeth, if the back of the tongue is raised.

In cockney speech the [l] is sometimes lost, through no contact taking place; *tail* is pronounced [tæjɔ] or something similar, with a very open [ɔ] (see § 43) in place of [l], and after consonants also the final *l*, as in *giggle*, is very liable to disappear. This recalls the treatment of final *r* in standard English. In careless speech the [l] also disappears in *only* and in *all right*.

¹ The term "dark" here implies a deep and obscure resonance, with little friction.

² Contrast the [l] of *will* and *willing* (where its position between front vowels leads to forward formation).

✓ *Colonel* is pronounced [ke:nəl]; the older spelling *coronel* explains this.

Notice that when [l] comes next to a voiceless sound, it may become partly or wholly voiceless [l̥]. Thus *clear* becomes [kl̥i:ə], *halt* [holt̥]. The friction becomes noticeable then; try to utter [l̥] and observe this. The voiceless sound is the familiar Welsh *ll*.

In *bubble*, *riddle*, etc., we may have syllabic *l* [l̥]. Compare what was said about syllabic *m* in § 22, and about syllabic *n* in § 24.

The *l* is not pronounced in *calf*, *half*, *salve*,¹ *balk*, *caulk*, *chalk*, *falcon*,² *folk*, *stalk*, *talk*, *walk*, *yolk*, *almond*, *alms*, *balm*, *calm*, *palm*, *psalm*, *qualm*, *salmon*, *solder*, *should*, *would*, *could* (where it is not etymologically justified); *golf* is usually [gɔlf], but also [gɔ:f]³, and rarely [gɔ:f].³

It was said above that for [l] we let the breath pass out at both sides of the mouth; but, as a matter of fact, most people let it out only on one side. On which side does it pass out in your own case? Is the same true of your whole family? Ascertain which is the usual side in the case of friends.

34. Front continuants. — Watch with your mirror what the tongue does when you utter the word *he*. You see that it rises in front. Raise it a little more, until the passage becomes quite narrow; the vowel

¹ Some pronounce this word [sælv].

² Some pronounce this word [fɔlkən].

³ These are modifications of the Scotch form of the word.

will pass into the sound which we have at the beginning of *yes* [jes], and which we also have in *sue* [sju:w], for which see § 45. As a rule the friction is very slight, and indeed hardly perceptible to the ear; but in the slowly uttered, deliberate *yes* the friction can often be heard very distinctly. The sound is also noteworthy as being, like [w] and [j], "gliding," not "held" (see §§ 26, 32). In careless speech it sometimes passes into [ʒ] after [d]; *during* is pronounced [dʒuwriŋ] instead of [djuwriŋ], the *dew* becomes [dʒuw], *it made you start* [it mei dʒu stɑ:t]. *Soldier* is regularly pronounced [souldʒə], not [souldjə]; and *verdure*, *grandeur*, have both pronunciations, [djə] being preferred by careful speakers.

After voiceless sounds, as in *Tuesday*, *tube*, [j] occasionally passes into the corresponding voiceless [ç], which is the consonant sound in the German *ich*; and sometimes it even becomes [ʃ], compare the careless pronunciation of *don't you know* [dountʃənou], *last year* [la:s tʃiə], *he'll meet you* [hijl mijtʃu]; *I shall hit you* is in vulgar speech [oi ʃəl itʃə]. For this development in unstressed syllables, see § 45.

Back continuants.—When we utter the vowel sound of *who* the back of the tongue is raised; if we raise it a little higher, there is friction, and we obtain the back continuants. These do not normally belong to standard English. The voiceless [χ] is, however, not uncommon in the pronunciation of words taken from Scotch, Welsh, or German; even in such words [k] is generally substituted. The Scotch *loch* is pronounced [lɔχ] or [løk]; the German

Hoch(heimer) is always spelt and pronounced *hock* [hɔk]. In Scotch [x] occurs normally.

Throat r (uvular r).—This sound, which does not normally belong to standard English, has been referred to in § 32.

35. The h sounds.—We considered the glottis (the interval between the vocal chords) in § 6. We saw that when it is quite open, the breath passes through without producing any audible sound. When, however, the glottis is somewhat narrowed, the breath brushes past the vocal chords, and an *h* is produced; this we may call a voiceless glottal continuant.¹

Now there may be various kinds of glottal [h]. The passage between the vocal chords may be more or less narrow, and it may remain uniform or gradually grow narrower or wider. The current of breath may be strong or weak; it may be of uniform force, or gradually grow stronger or weaker. When there is a strong current of breath, and the opening is very narrow, we call it “wheezing.”

In standard English the *h* is a glottal continuant only when there is precise and emphatic utterance. Ordinarily it is produced in the mouth passage. When we say *ha*, the vocal chords are not drawn together until the vowel is sounded; the mouth,

¹ [h] is described as voiceless; but it may also be produced with voice. We have seen that the vocal chords consist of a fleshy and a cartilaginous part: it is possible to let the former vibrate, while the latter is left open, and the breath passing through produces [h]. Try to utter this sound.

however, gets into position for uttering the vowel a little before the time, and the breath as it passes through produces an *h* sound. In [ha] then, we practically have a voiceless [a] followed by the ordinary voiced [a]; in *he*, a voiceless [i] followed by the ordinary [i] vowel; in *who*, a voiceless [u] followed by the ordinary [u]. Whisper these words, and also *hay* and *hoe*; and after each, whisper the [h] only. Notice that the ear detects an actual difference in these *h* sounds.

A good deal depends on the current of breath with which the [h] is uttered. In standard English the current does not keep on growing in volume until the vowel is sounded; it distinctly diminishes before the vowel appears. This may be graphically represented by the signs [< h >].

If the current of breath does not diminish in this way, but starts weakly and does not reach its maximum force until the vowel is reached, the ear does not receive the impression of a distinct [h]. This sound may be written [h <] or simply [<]. This (the "soft breath") precedes initial vowels in standard English; it is the sound which in cockney speech commonly represents the more distinct [< h >]; those who use it are said to "drop their h's." Conscious of the defect, they often prefix a full, even an exaggerated [h] to words which have no *h*. It need hardly be said that carelessness in the use of *h* is not to be tolerated. It is interesting to note that no *h* is ever dropped in the speech of Americans, except in the weak forms of *he*, *him*, *her*.

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[h] occurs in standard English only before stressed vowels. Initial *h* before unstressed vowels is only pronounced when preceded by a pause.

Notice that :

1. Written *h* is not pronounced in *heir*, *honest*, *honour*, *hour*, and words derived from these.

It is now pronounced in standard English in *herb*, *hospital*, *humble*, *humour* (a fair number of educated speakers still pronounce this word without [h]).

2. It is regarded as correct to say *a history*, but *an historical novel*; *a habit*, but *an habitual action*; many, however, pronounce the *h* in both cases.

3. Certain words drop the *h* when they occur in an unstressed position in the sentence; this is a regular feature of standard colloquial speech, and does not convey the slightest suggestion of vulgarity. It must be recognised that such words have two forms, weak and strong, according as they are used without or with emphasis. Compare the following sentences :

Tom has been there.	Has he though?
---------------------	----------------

təm əz bijn (bin) ðε:θ.	hæz i ðou?
-------------------------	------------

I gave her a book.	What, to her?
--------------------	---------------

ai geiv ər ə buk.	wət, tu hə:?
-------------------	--------------

Find as many words having strong and weak forms as you can by observing the ordinary speech of those around you. Then compare the list given in § 47.

For the dropping of *h* in the second part of compound words, see § 47.

VOWELS

We have considered the sounds produced when the **36.** passage through which the breath passes is closed (stops) or narrowed (continuants); we now have to consider the sounds produced when the passage is wide enough for the breath to pass through without audibly brushing against the sides. These sounds are the vowels.

“Voice,” produced by the vibration of the vocal chords, may be said to give body to the vowel; the shape of the passage through which the breath passes determines the features that distinguish one vowel from another, *i.e.* its quality. The shape of this passage is capable of almost infinite variation, which leads to a corresponding variety of resonances, and these determine the quality of the vowels.

Picture to yourself the inside of the mouth, and consider how the cavity may become larger or smaller, according as you separate or draw together the jaws; see what a difference it makes if you raise the tongue at the back, or in the middle, or in the front; bear in mind that the position of the lips may also modify the sound, as you will notice if, for instance, you utter [u] as in *who*, first with the lips forming a long narrow slit, and again with the lips forming a very small circle (of the same size as the end of a lead pencil).

Of the well-defined vowels that which is articulated **37.** with least effort is [a].¹ It is the earliest vowel

¹ The “neutral” vowel [ə], for which see § 38, requires less effort.

sound uttered by the baby, before it has acquired control over the muscles of the tongue. It is also common as an interjection. Utter it, and watch the tongue with your mirror; you will see that the middle of the tongue ridge is slightly raised. The opening of the mouth is generally larger than in the case of the other vowels. See the diagram on p. 125.

Utter the standard English sound of *a* in *hat*, for which the sign is [æ]. Say several times [a æ] and watch the tongue as you do so; you will see that it moves forward and is a little higher in front and lower at back for [æ]. The opening of the mouth is often quite as large for [æ] as for [a].

Now try to produce the sound which lies between the two, with the tongue occupying an intermediate position; you will obtain the sound [a], which is the northern English vowel in *hat*, and the vowel in the French word *chat*; in standard English it occurs only as the first part of the diphthongs in *bite* [bait] and *bout* [baut].¹ This [a] is sometimes called the "clear" *a* sound. See the diagram on p. 123.

Next, draw the tongue a little back, and you will obtain a variety of [a] which is "dark" and has a suggestion of the vowel in *all* [ɔ:l]. This sound is commonly substituted for the "pure" or "neutral" [a] in cockney speech, so that *fast* is made to sound like [fɔ:st], *park* like [pɔ:k].

This "darkening" of the *a* sound should not be permitted; in order to counteract it, it may be advisable to make the class utter [a] singly and in

¹ Notice the faulty tendency to raise the tongue too high in uttering the first part of this diphthong; see § 40.

chorus, until they are quite clear as to the nature of the required sound.

It is sometimes found that precise speakers, through an excessive desire to avoid any suspicion of cockney leanings in their speech, substitute [a] for [ɑ], saying, for instance, [fa:ðə] in place of [fɑ:ðə]; it is particularly ladies of real or would-be refinement who commit this mistake. A mistake it is, like every other deviation from what is generally recognised by the educated.

In other cases the "clear" pronunciation of *a* is often heard, *e.g.*, in *glass*, *bath*, *past*, *answer*, *demand*, *grant*, *everlasting*. Both [a] and [æ] occur, particularly in the speech of ladies. What is the American pronunciation of *half*?

In standard English there is practically no short [ɑ],¹ but only the long [ɑ:], which should be neither "dark" nor "clear." If we analyse it carefully, we often find² that it is not a single vowel of uniform value, only the first part being "pure" [ɑ], the rest being a faint variant; but for practical purposes we may regard it as uniform in quality, as in good speech it is a pure long vowel.

There is a short sound closely akin to it (in 38. position, but not in sound), which we have in *but*, *much*, etc., and for which the sign is [ʌ]. The back

¹ However, there is a pronunciation of *are*, intermediate between the emphatic [ɑ:] and the unstressed [ə], which may be described as short [ɑ]. The *a* in the unstressed prefix *trans-*, and the second *a* of *advantageous* also have the sound of [ɑ] sometimes.

² Especially when it is final.

of the tongue is raised a little in the production of this sound, and sometimes the front also ; and in consequence there are several varieties of it. It occurs only in syllables having some stress ; we have [ʌ] in *teacup*, *unfit*, *until* ; but not in *welcome*, which is not felt to be a compound. When it is unstressed, it becomes the dull vowel [ə] ; unstressed *but* is [bət]. Observe the vulgar pronunciation of *just* as [dʒest].

The dull vowel [ə] occurs very commonly in ordinary speech ; most unstressed syllables contain this vowel or the variety of [i] mentioned below. It is found, for instance, in the italicised syllables of *vowel*, *variety*, *carpenter*, *ordinary*. The long [ə:] is variously written ; we have it in *fern*, *fir*,¹ *fur*, *word*. (In northern English there is some variety in the [ə], according to the written vowel which it represents.) Notice the precise and the ordinary pronunciation of such words as *paternal*, *polite*, *potato*. The uneducated often insert [ə] in such words as *Henry* [henəri], *umbrella* [ʌmbərelə] ; and sometimes they substitute [i] for [ə], as in *miracle*, wrongly pronounced [mirik], *philosopher*, wrongly pronounced [fɪ'ləsifə], and in *oracle*, *pigeon*.

The letters *e*, *i*, and *y* in unstressed syllables represent a very laxly articulated sound, for which the sign [i] is used in this book. It varies somewhat in different speakers ; several sounds intermediate between the open [ɪ] and the middle [e] may

¹ Many cultivated people pronounce *girl* as [gə:l] ; but [gə:l] is to be preferred. *Clerk*, *sergeant* have [ɑ:] ; not [ə:] ; also *Derby*, *Berkshire*, *Hertfordshire*.

be heard. This serves to explain the uncertainty of spelling in such cases as *ensure* and *insure*, *enquire* and *inquire*.

Sometimes the vowel disappears altogether, as in *business*, *medicine*, *venison*.

The letter *o* in unstressed syllables preceding the chief stress is usually [ə], but in precise speech an *o*-sound is heard in such words as *conceive*, *official*, *possess*. After the chief stress [ə] is rarely heard ; but *epoch* [i:pək] and other uncommon words keep the [ə].

The front vowels.—Utter the word *he* and notice 39. what the tongue does. You can do so by looking into your mirror, or by putting a finger just inside your front upper teeth, or by whispering the sound, and feeling what happens.

You will generally find that you can analyse vowels best if you whisper them, because the "voice" does not interfere with your appreciation of the mouth resonances. By this time your muscular consciousness (see § 9) should be considerably developed, and you should be conscious of what your tongue, lips, etc., are doing, without having recourse to a mirror.

You will find that you are raising your tongue very high in front : [ɑ] and [i] are extremes ; in the one case the front of the tongue is practically as low as it can be, in the other it is raised as high as possible. You might raise the tongue farther, but the resulting sound would not be a vowel. The passage would be too narrow, there would be friction, and a continuant would be the result (see § 34).

Utter a pure [ɑ] and gradually raise the front of

the tongue until you reach [i]. You may either keep your vocal chords vibrating all the time, or you may whisper the sounds ; but see that the tongue moves slowly and steadily. You will realise that very many sounds lie between [ɑ] and [i] ; as they are all produced with the raising of the front of the tongue, they are called front vowels.

We have already noticed clear [a], and have met with [æ], which is the vowel sound in *hat* [hæt]. When unstressed the [æ] gives place to [ə] ; that [ðæt] becomes [ðət].

The uneducated sometimes substitute a closer sound (the middle *e*) for [æ] ; they say [keb] for *cab*, [ketʃ] for *catch*, [θeŋks] for *thanks*, [beŋk] for *bank*. The same mistake may also be heard in the pronunciation of *carriage*, *radish*, *January*. In *any*, *many* the first vowel is always [e]. What is it in *manifold* ?

The sound [æ] is only found short. There is a kindred long sound [ɛ:], as in *fair*, for which the tongue is rather higher. It is often called the open [ɛ], [æ] being a still more open sound.

A difference in the formation of [æ] and [ɛ:] must be noticed ; it is not confined to this pair of vowels. In uttering a vowel sound we may adjust the articulations so favourably that the resulting sound is clear and decided ; this may be called *tense* articulation, producing *tense* vowels. If we do not trouble to adjust the articulations carefully, if we have lax articulation, we obtain *lax* vowels. In standard

English we do not articulate tensely, except in precise and emphatic speech. (Notice how tensely the French and the Germans articulate their accented long vowels.) In teaching children the terms *tight* and *loose* may be used.

The articulation of [ɛ:] is relatively tense, that of [æ] is lax. For [ɛ] see the diagram on p. 123.

Notice that [ɛ:] is always followed by a more or less distinct [ə]; *there* is [ðɛ:ə], *Mary* is [mɛ:(ə)ri]. Consider the value of -ear- in *bear* and *bearing*.

There is a vulgar pronunciation of *I dare say* as [ai deseɪ], instead of [ai dɛ:ə sei].

The diphthongs in *bite* and *bout* are pronounced by 40. the uneducated in many ways not permissible in standard English. The first element should be "clear" [a]. A "pure" [a] would not be offensive here, though it is much less common;¹ but any pushing forward of the tongue beyond the [a] limit, any substitution of [æ] for [a], is not to be tolerated. The nasalising of these diphthongs adds to the unpleasant effect. Probably the best means of counter-acting these tendencies is to insist on [ɔɪ] and [aʊ]; if the pure [a] has been practised, as was suggested above, it will form a stepping-stone to the acquisition of good diphthongs.

There is a common tendency to substitute [a] for [ai] before *r*, e.g. in *fire*. This should be avoided.

The ending -ile in *agile*, *docile*, *fertile*, *futile*, *hostile*,

¹ It is heard on the stage and in public speaking generally; in ordinary conversation it suggests the speech of a foreigner, especially if the [a] element of the diphthong is lengthened.

puerile is pronounced [ail], and not [il] as used to be the case, and as is common in the United States.

41. The next sounds in the series, obtained by raising the tongue a little higher than for [ɛ], are "middle" [e] and "close" [e]. The vowel in *pen*, *get*, *fell* is usually the middle [e]; some speakers (perhaps mostly ladies) use the close [e] here, but the very close [e], heard in French *été*, is not found in standard English. For ordinary purposes the sign [e] may serve to designate both [e] and [e], as they are so closely connected. When unstressed, the [e] gives place to [ə]; thus unstressed *them* is [ðəm]. Notice that 'em really goes back to the old form *hem*.

For [e] see the diagram on p. 122.

Observe the colloquial tendency to pronounce *get* as [git]. *Pretty* is correctly pronounced [priti].

A fairly close [e] is in standard English the first element of the diphthong in *laid*, *tame*, *late*, etc. There is not one uniform vowel sound in these words; pronounce *aid* quite slowly, and you will notice that the tongue rises before the consonant is reached. The diphthong is long when a voiced sound follows it, short before a voiceless sound. Thus *laid* [leid] is longer than *late* [leit]. Test this statement by finding other words containing the diphthong, and pronouncing them to yourself or getting others to pronounce them. What is the quantity of the [ei] when the diphthong is final?

In vulgar speech the first element of the diphthong tends to [ɑ], sometimes almost to [ɔ].

Again, against are pronounced with [e] or [ei]. In *always* [ei], [i] and [ə] may be heard.

The vowel in *says* and *said* is short [sez, sed], as also in *ate* [et]. The pronunciation of *-ain* as [ein] in such words as *fountain*, *captain*, *bargain*, is a pedantic affectation.

How do you pronounce *villain*, *curtain*?

Two front vowels remain to be considered, the 42. *i* sounds. Say *bid* and *bead*. You recognise that one is longer than the other; are they otherwise the same? Say *bid* and repeat it with the same vowel drawn out; then say *bead*, and repeat it with the vowel shortened. If you are careful in each case to change only the length, and not the quality of the vowel, you will perceive that the vowels in *bid* and in *bead* are different.

The vowel in *bid* is laxly articulated and is known as the open [I]. In unstressed syllables (see § 38) it is often very open indeed, and when it is final, as in *very*, the tongue is raised very little higher than for close or even middle *e*. The sign for this sound is [e⁻] or [I⁻]. (Here ⁻ means more close, ⁺ more open.) Can you hear any difference between the two vowels of *lily*?

The great phonetician Ellis remarked that the pronunciation of the *i* in *six* is the touchstone of foreigners, especially of those belonging to the Romance nations; they usually articulate it too tensely. Ask a Frenchman to say *fini*, and compare his sounds with those in *funny*.

Notice the frequent cockney pronunciation of *-y* as [ei], *e.g.*, in *windy* [windei].

Often [ə] is substituted for this sound, as in *unity*, *ability*, pronounced [juwnəti, ə'biliti], also in *April*, *visible*; but this is avoided by some speakers.

The [i] in the diphthongs [ai] and [ɔi], as in *buy*, *boy*, is very low.

In *bead* we have not a single vowel, but a kind of diphthong. If you utter it slowly, you will find that the tongue does not remain in a uniform position, but rises a little towards the end, the sound becoming closer. It may begin close, in which case the further rising reduces the passage so much that we have [j]; *bead* in this case is [bijd]. Or the vowel may begin fairly open and rise to the close position; then *bead* is [biid].¹ When the diphthong is followed by a voiceless sound, it is shortened; *beat* [bijt] [biit] is shorter than *bead*. Compare also *seed*, *seat*, *sit*; *feed*, *feet*, *fit*. Careful speakers pronounce *been* like *bean*, not like *bin*; most speakers, however, use the shortened form in ordinary speech.

For [i] see the diagram on p. 122.

In *dear*, *fear*, etc., we have a rather open vowel, of varying length, followed by [ə]; we may write [diə], but strictly it is [diə, dr'ə] and sometimes [di:ə]. Before [r], as in *dearest*, the [ə] becomes faint or disappears. Standard English contains no [i] as close as the French [i] and the German [i:]. Convince yourself of this by asking foreigners to pronounce words containing these sounds, in their own language or in English.

¹ The first part is still more open in a common vulgar pronunciation of *tea*, *please*.

Notice the frequent pronunciation of *ear*, *year*, as [jə:], and that of *dear* as [dʒə:].

We are now able to give the whole series of vowels from [i] to [ɑ] occurring in standard English.

close i (diagram, p. 122)

open ɪ

close e (diagram, p. 122)

middle e

open ε (diagram, p. 123)

more open ə

clear a (diagram, p. 123)

ɑ (diagram, p. 125)

It will be good practice for you to utter this series of sounds, from [ɑ] to [i] and *vice versa*, and long as well as short.

The raising of the tongue for the [i] sounds is best seen if the upper and lower teeth are kept well apart.

The back vowels.—When the front vowels have 43. been carefully differentiated, the back vowels will be found to present little difficulty. Owing to the

fact that the back of the tongue does not admit of so much variety of movement as the front of the tongue, the number of sounds in the series [ɑ] to [u] is smaller than in the series [ɑ] to [i].

You will see that there is some resemblance between the sounds of the two series. Thus we had a lax [æ] and a tense [ɛ:] in the front vowels; and there are corresponding open *o* sounds when the tongue is raised a little at the back.

The articulation of these sounds is often unsatisfactory owing to the lower jaw not being moved down sufficiently, the teeth being hardly separated. The back vowels gain in quality (cp. § 36) if they are produced with lip rounding. The opening is large in the case of the sounds in which the tongue is only slightly raised; as it rises higher, the opening of the lips grows smaller, until for [u] it is only the size of the end of an ordinary lead pencil. This lip rounding is rare with southern English speakers who have not had special voice training; they usually bring together or separate the lips without rounding.

The short vowel sound in *not*, *what*, etc., is a laxly articulated, open [ɔ], much more open than any *o* in French or German, with the front of the tongue even lower than for [ɑ]. It is lengthened a little before a voiced final consonant, as in *dog* [dɔg]; but it should never be made quite long. The pronunciation [gɔ:d] for *God* is detestable. Before *ss* [s], *st* [st], *sp* [sp], *th* [θ], and *f*, *ff*, or *ph* [f], the long sound is occasionally heard. Determine whether in the following words you use the long or the short sound: *loss*,

lost, froth, cross, cough, soft, coffee, off, officer, cloth, moss, gospel. Extend the inquiry to your friends.

When the short [ɔ] is in an unstressed syllable it either disappears entirely (as in *lesson*, where the [n] is syllabic, see § 24), or it may become [ə], as in *minor* [mainə], or it may become the sound [ö], which will be explained in § 44. Thus *October* is [ək'toubə] or [ök'toubə]; *connect* is [kə'nekt] only in precise speech, but usually [kö'nekt] or [kə'nekt].

The long [ɔ] in *law, laud, lord* is rather tensely articulated, certainly not so laxly as the short [ɔ].¹ Before voiceless sounds the vowel is somewhat shortened, as in *short* (compare *shawl* and *shot*). It is in standard English the only sound of stressed *or* (or *oar*) before a consonant;² there is no difference in sound between *laud* and *lord*, *fought* and *fort*, *stalk* and *stork*, *cawed* and *cord*. It is true that some speakers try to make a distinction. The long [ɔ:] is not a simple long vowel, but really a diphthong of which the second element is [ə]³; and in words containing a written *r*, these precise speakers somewhat lengthen the [ə] element. Thus they will say [lɔ:r:d] for *laud*, and [lɔ:əd] for *lord*. It may be added that they generally do so only if the distinction has been spoken about, and they have expressed their firm belief in its existence; then, for a while, the [ɔ:ə] may be heard. A simple test, which the student should apply to his friends, is that of asking them

¹ For [ɔ:] see the diagram on p. 125.

² Exceptions are *borrow*, etc., *work*, *attorney*, etc.

³ To pronounce this [ə] distinctly in such words as *law, saw*, is a mistake.

to write down the word he utters. If he says [fɔ:t], meaning *fought*, most people will write down *fort*, because the sound gives them no guidance, and the substantive is likely to occur to them first. Similarly, if he says [lɔ:d], meaning *laud*, they will write down *lord*.¹

The word *lore*, which hardly occurs in ordinary speech, is often pronounced [lɔ:ə] in order to distinguish it from *law*, the [ə] sound being much more distinct than in *law*, *more*, *bore*, etc. Consider the value of *-ore-* in *more water*, and in *more ink*.

There is much variation in the pronunciation of the words *daunt*, *flaunt*, *gaunt*, *gauntlet*, *haunch*, *haunt*, *jaundice*, *jaunt*, *launch*, *laundry*, *paunch*, *saunter*, *staunch*, *taunt*, *vaunt*. The general tendency seems to be in favour of [ɔ:], not [a:].

When unstressed, the sound is often shortened to [ɔ] or [ö]²; thus *autumnal* becomes [ɔ'tʌmnl] or [ö'tʌmnl]; or when stressed is [ɔ:], unstressed [ɔ] or [ö] or [ə].

A variety of the open [ɔ], not equally open in all speakers of standard English, is the first element in the diphthong found in *boy* [bɔi]. The pronunciation [böi²] is also heard.

¹ It is absurd to speak of *fort* and *caught*, *morn* and *dawn* as "cockney" rimes; they are perfectly good rimes in standard English; and a southern Englishman only shows ignorance by speaking of them as bad. Considering, however, that standard English is by no means universal, the would-be poet is advised to avoid these rimes.

² For [ö] see the note on p. 68.

In vulgar speech [ɔi] sometimes becomes [ai]; thus *boil* is pronounced [boil]. Only in *choir* (also written *quire*) is this pronunciation current in good speech.

Utter the sound usually called “long *o*” and found 44. in *bode*, *boat*, etc.; you will observe that the sound is not uniform, as the tongue rises a little before the consonant is reached.¹ Indeed the action of the tongue is quite similar to what we noticed in the case of [ei] in § 41; and also to [i:j] or [I:i] in § 42, where, however, it is less obvious to the ear. The diphthongal character of the “long *o*” is so essential, that when a stranger merely says [o:no:] for *oh no!* we at once recognise that he is not English.

The first element of this diphthong is a middle [o], sometimes a fairly close [o]; in standard English the [o] is never so close as in French [o] or in German [o:].[²] (Watch foreigners when they utter these sounds; notice how tensely they articulate, and how much more they round their lips than we do.) In cockney speech the first element is pronounced with the tongue lower and raised in front.—The second is a *u* sound; place a finger against the interval between the upper and lower teeth, and notice how they are brought a little closer towards the end of the diphthong. Observe also the action of the lips. The diphthong is longer before voiced than before voiceless continuants; verify this statement by say-

¹ In the case of this diphthong as well as in that in *name*, *pail*, etc. (see § 41), untrained singers usually betray themselves by passing too soon to the second part of the diphthong.

² For [o] see the diagram on p. 124.

ing, or getting others to say, *bode* and *boat*, *goad* and *goat*, *robe* and *rope*, *brogue* and *broke*.

In syllables that are weakly stressed, the first part of the diphthong becomes [o], [ö]¹ or even [ə], the second part disappearing altogether. Thus *fellow* is in precise speech [fe:lə:u], but in ordinary speech [fe:lo, felö], and in careless (but not necessarily vulgar) speech [felə].² In "ladies' speech" the [öü] occurs even in stressed syllables, and may then be confidently described as a sign of affectation.

The prefix *pro-*, when stressed, is generally pronounced [prou]. In *process* and *progress* [prɔ] is sometimes heard; in the substantives *project* and *produce* it is the rule.

45. The *u* sounds are clearly parallel to the *i* sounds. In both cases we have a laxly articulated short sound, and a diphthong in which the tongue rises towards the end.

The short sound in *would*, *book*, etc., is open, and the sign for it is [U]. Do you notice any difference in the length of the vowel sound in the words *should* and *put*, *pull* and *cook*? Observe others, if you are uncertain in your own case. (You will sometimes find it hard to determine what is your natural, instinctive way of pronouncing a word, when once

¹[ö] is [o] pronounced with the whole body of the tongue more forward than usual. To the ear it gives an effect like that of French *eu* or German ö; but for these sounds the lips are rounded.

² The pronunciations [wində, pilə] for *window*, *pillow* are, however, avoided by educated speakers.

you have grown accustomed to watching your own speech.)

When this [U] is unstressed it becomes [ü]¹ or [ə], or is dropped altogether. Thus *helpful* becomes [helpfʊl, helpfəl], and *should* becomes [ʃüd, ʃəd, ʃd, ʃt].

The vowel sound in *who* is not uniform. (See what was said about the corresponding *i* sound in § 42). It may begin as close [u]², in which case the further rising towards the end reduces the passage so much that we have [w]; *who* in this case is [hu:w]. Or the vowel may begin fairly open and rise to the close position; then *who* is [hU:u]. When the diphthong is followed by a voiceless sound, it is somewhat shortened; *hoot* is [huwt] or [hUut]; compare *root* with *rude*. A half-long vowel is now generally heard in *room*; some speakers make it quite short.

In unstressed syllables the first element is shortened and often becomes [ü]; thus *July* is [dʒüw'lai].

Before [ə] the diphthong loses its second element; *cruel* is [kruəl]. When the [ə] represents a written *r*, the first element often changes to a vowel with lower tongue position. Thus *poor* is pronounced [puə, poə], and some educated speakers of southern English even say [pɔ:], riming with *door, floor*; but

¹[ü] is [u] pronounced with the whole body of the tongue more forward than usual. To the ear it gives an effect like that of French *u* or German *ü*; but for these sounds the lips are rounded.

² For [u] see the diagram on p. 124.

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this can hardly be considered standard English. Notice also the various pronunciations of *your*, *sure*. Before spoken [r], as in *poorest*, *enduring*, the [ə] becomes very faint or disappears.

The so-called "long u" in such words as *due*, *dew*, *dude* consists of three parts. The second and third are the vowel sounds in *do*, which have just been discussed ; the first is [j], which after voiceless sounds tends to become the voiceless [ç] and even [ʃ], as was mentioned in § 34. Thus *tune* is in ordinary speech [tjuwn], and often [tçuwn] ; in careless speech it may even become [tʃuwn].

The *-ture* in *nature*, *creature*, *forfeiture*, etc., is generally pronounced [tʃə]¹ ; the pronunciation [tjə] or [tjü] sounds affected in ordinary speech. *Venture* is usually [ventʃə], sometimes [venʃə], [ventjə], or [ventjü]. *Censure* is always [senʃə].

In *allude*, **allusion*, *lute*, *lucent*, *luminous*, **flute*, *salute*, **absolute*, **absolution*, *dissolute*, **dissolution*, **superstition*, **Susan* both [uw] and [juw] may be heard ; [uw] is probably more common in the words marked with an asterisk. Precise speakers prefer [juw] in all the words given. In *assume*, *presume* [juw] is regularly heard. As a rule [j] is not inserted after [r], [ʃ], [ʒ], or consonant plus [l].

Notice the pronunciation of *casual* [kæzuel] or [kæzwəl], *sensual* [senʃuel], *usual* [juwzuel] or [juwʒəl], *visual* [vizjuəl]. *Educate* is [edjukeit] or [edʒukeit] ; careful speakers prefer the former.

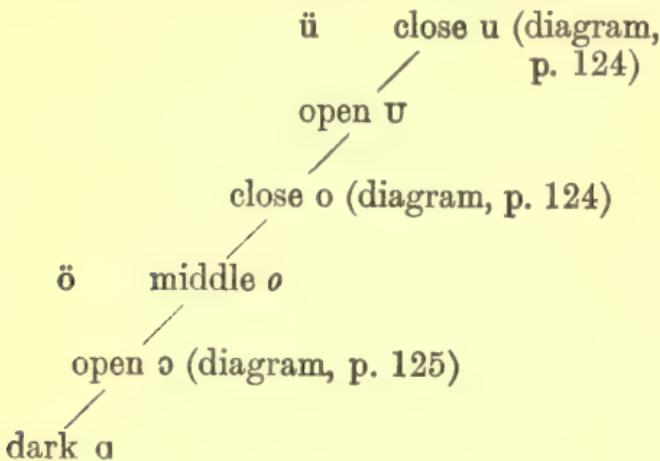
As the "long u" begins with a consonantal sound

¹ See also § 29.

it is correct to say *a uniform*, *a university*, *a union*, *a European*, *a eulogy*. To write *an* before such words is a gross mistake.

We find the [u] element changed in unstressed syllables ; thus *value* becomes [væljü], *regular* becomes [regjülə, regjələ], and, very colloquially, [reglə].

We are now able to give the whole series of vowels from [u] to [ɑ] occurring in standard English :



Practise this series, as was suggested in § 42, in connection with the [i] to [ɑ] series.

THE SOUNDS IN CONNECTED SPEECH

46. Let us take a familiar nursery rime as an example of simple conversational English; it will serve to give us some idea of the problems which have to be considered when we deal with the sounds of connected speech. This is the rime:

siŋ ə sɔŋ əv sikspəns | ə pəkit ful əv rai | fɔ:r ən
 t̬menti blækbe:dzz | beikt in ə p̬ai | wen ðə pai wəz
 oüpnd | ðə bə:dzz bi'gæn tə siŋ | wəzñ(t) ðæt ə
 deinti diʃ | tə set bi'fɔ: ðə kip.

47. Pedantically precise speech is as much out of place in the nursery as vulgar speech; therefore we do not say, siŋ ei sɔŋ əv sikspens.

Notice that the following words have **strong** and **weak forms**, a weak form being regularly used when they are not stressed:—

	<i>weak</i>		<i>strong</i>
a, an . . .	ə, ən . . . . .	. . . . .	ei, æn
the . . .	ðə (before consonants) ði (before vowels)	. . . . .	ðij
has . . .	həz, ¹ əz, z . . . . .	. . . . .	hæz
have . . .	həv, ¹ əv, v . . . . .	. . . . .	hæv
had . . .	həd, ¹ əd, d . . . . .	. . . . .	hæd
is . . .	iz, z, s . . . . .	. . . . .	i'z
are . . .	ə(r), ə(r) . . . . .	. . . . .	ə:ə, a:r
was . . .	wəz . . . . .	. . . . .	wəz
were . . .	wə(r) . . . . .	. . . . .	wə:(r), wə:ə(r)
can . . .	kən, kn . . . . .	. . . . .	kæn
shall . . .	ʃəl, əl, l . . . . .	. . . . .	ʃæl
will . . .	əl, l . . . . .	. . . . .	wil
could . . .	kəd . . . . .	. . . . .	kud
should . . .	ʃəd, ʃd, ʃt, d . . . . .	. . . . .	ʃud

¹ These forms are found, for instance, at the beginning of questions; thus *have you been there?* is [həv ju bijn ðəə]. They are also found after vowels, e.g., *I had done so*, [ai həd ðən sou].

		weak			strong
would	.	wəd, əd, ð	.	.	wud
must	.	məs(t)	.	.	məst
do	.	du	.	.	duw
does	.	dəz, dz	.	.	dəz
he	.	hi, ¹ i	.	.	hij
she	.	ʃi	.	.	ʃij
her	.	hə(r), ¹ ə(r)	.	.	hə:(r)
him	.	ɪm	.	.	him
his	.	ɪz	.	.	hiz
we	.	wi	.	.	wij
us	.	əs	.	.	əs
you	.	ju, jə	.	.	juw
them	.	ðəm, (əm)	.	.	ðəm
your	.	jü(r), jə(r), jə(r)	.	.	ju:ə(r)
of	.	əv	.	.	əv
from	.	frəm, frm	.	.	frəm
to	.	tə (before consonants)	.	.	tu
for	.	fə(r), fr	.	.	fə(r)
and	.	ənd, əd, ən, ə	.	.	ənd
but	.	bət	.	.	bət
(n)or	.	(n)ə(r), (n)ə(r)	.	.	(n)ə:(r)
some	.	səm, sm	.	.	səm

The use of strong forms for weak ones in ordinary conversation is undoubtedly a fault, and should be avoided ; much of the unnatural reading aloud in our schools is due to this cause. Foreigners who have lived long in England often fail in this respect when they have overcome almost all other difficulties. It is also not uncommon in the speech of colonials.

Notice [pens], but [sikspəns].

A word which forms the second part of a compound often changes in pronunciation, a weaker form being substituted. Compare *penny* and *halfpenny*, *board* and *cupboard*, *come* and *welcome*, *day* and *yesterday*, *ways* and *always*, *fast* and *breakfast*, *mouth* and *Portsmouth*, *land* and *England*, *ford* and *Oxford*.

The first letter of the second part is sometimes

¹ See the note on p. 72.

dropped ; thus the *w* in *housewife* (case for needles, etc.) [hʌzif], *Greenwich*, *Harwich*, *Woolwich*, *Norwich*, *Keswick*, *Warwick* is no longer pronounced, nor the *h* in *shepherd*, *forehead*, *Clapham*, *Sydenham*, and in many words beginning with *ex-*, e.g., *exhale*,¹ *exhaust*, *exhibit*, *exhilarate*, *exhort*. The dropping of *h* in *neighbourhood* is vulgar.

Sometimes there is a change in the first part of a compound word. Compare *half* and *halfpenny*, *three* and *threepence*, *fore* and *forehead*, *break* and *breakfast*.

The stress of compounds like *sixpence* is discussed below ("blackbirds").

48. In *pocket* the second vowel is not middle [e], but a very laxly articulated variety of [ɪ], with the tongue only a little higher than for close [e] ; see § 38. In the speech of elocutionists the middle [e] often appears here. They tell of the [ga:əden əv ijden], just as they succeed in pronouncing [devil] instead of [devel], thus avoiding all offence ; for [devel] is said by common people, but [devil] only by the polite.

Notice that in *four-and-twenty* the *r* is pronounced, as it comes between vowels ; but it is mute in *before the King*, where it comes before a consonant, as in the word *forth*. See § 32.

49. In *and* the *d* is dropped. Here it might be a case of assimilation ; that is to say the *t* which imme-

¹ When contrasted with *inhale*, this word is also pronounced [eksheil].

diately follows, and which is closely akin to it, might have changed it to [t], and the two would have fallen together.

In *sit down*, do you utter both [t] and [d]? If you speak naturally, you probably say [sidaun] or [sitaun]. What is your pronunciation of *hold tight, less zeal*?

In *cupboard* none but the absurdly precise pronounce the [p].

Assimilation of consonants is common in English, and the more colloquial the speech is, the more assimilation you are likely to find. Assimilation reduces the number of movements which have to be made, and thus represents a saving of trouble; and in colloquial speech we incline to take as little trouble as possible.

The general rule is, that when two sounds come together, those movements of articulation which are common to both are executed once only. Thus in *don't*,¹ the stopping of the passage for [n] also does duty for [t]; it is the opening of the passage which constitutes the [t]. In *stamp* the closure for [m] also does duty for [p]. In *witness* the closure for [t] remains for [n], which merely requires the opening of the nose-passage and vibration of the vocal chords.

Utter the word *clean*, and observe whether you produce the [k] in the same way as in *keen*; probably you will find that for the [k] of *clean* you open the

¹ The change in the quality of the vowel is interesting; possibly *don't* preserves the old pronunciation of the vowel in *do*.

closure only at the sides, leaving the centre of the tongue in contact, ready for the production of [l]. See whether anything similar happens when you say the word *atlas*.

Sometimes a voiced sound makes a neighbouring sound voiced, or a voiceless sound makes a neighbouring sound voiceless. Examples in the nursery rime are [bə:dzz] and [beikt]; find similar examples of the *s* of the plural¹ and the *ed* of the past participle, and determine in each case whether the final sound is voiced or voiceless. Try to find pairs like *lagged* and *lacked*, *bids* and *bits*.

Utter the words *apt*, *act*, and notice carefully when you make the closure for [t]; probably it is earlier than you would have thought. Do you make the [n] closure in *open* before or after the [p] opening?

In compound words, and in neighbouring words which belong closely together, assimilation is common. When one word ends in a voiceless sound and the other begins with a voiced sound, or *vice versa*, it is usually the second which prevails. Observe *cupboard* [kʌbəd], *raspberry* [ra:zbəri], *blackguard* [blæga:d], *bedtime* [betaim], *hold tight* [houltait].

Consider the pronunciation of *observe*, *obstacle*, *gooseberry*, *absolve*, *absolute*.

In careless speech [hɔ:ʃu] is heard for [hɔ:sʃu], [laedbru grouv] does duty for *Ladbroke Grove*, and [həsijn] for *has seen*. *Is she* is regularly pronounced [iʒ ʃi], or [iʃi] in quick conversation.

The nasals frequently change to suit the place of

¹ Strictly speaking the *s* of the plural was always voiced in the older language, and it is in *cats*, *tips* that we have assimilation.

articulation of the *following* sound, as in *congress* [kəŋgresa], *congregation* [kəŋgri'geiʃən], *anchor*, *concave*, *conclusion*, *concourse*, *concrete*, *syncope*, *tranquil*, *unctuous*, *pincushion* [pɪŋkuʃən], *infamous* [imfəməs], *Holland Park* [hələmpa:k]; or of the *preceding* sound, as in *second single* [sekənsɪŋgəl], *captain* [kæpm], *open the door* [oupm ðə də:], *cup and saucer* [kʌpməsə:sə]. The examples from *pincushion* onwards occur only in distinctly careless speech.

The change of [s] to [z] in *house*, *houses* [haus, hauziz], shows a different kind of assimilation.

The dropping of *d* in *four-and-twenty* might also be 50. due to the desire to simplify a group of consonants ; and this will seem the more likely explanation if we notice that the *d* of *and* is generally dropped before a consonant, but kept before a vowel. Compare *you and Ida*, *bread and butter* ; if you drop the *d* in the first instance, or utter it in the second, you are equally wrong. Such simplifying is fairly common in educated speech ; most people drop the *t* in *often*, and the *p* in *empty* (where it has no etymological justification), and *jumped* ; in colloquial speech *don't know* is [dənou]. In quite careless speech you may notice consonants dropped in such words as *acts*, *insects*, but this is clearly a licence which cannot be permitted in the class-room. Indeed these groups of consonants should be articulated with great care. Nothing so quickly gives an effect of slovenly speech as the slurring of consonants, where it is not generally adopted.

In ordinary speech numerous instances occur of

this tendency to simplify groups of consonants, *d* and *t* being the sounds most frequently dropped.

d is not pronounced in *handkerchief* [hæŋkətʃif], *handsome* [hænsəm], *Windsor* [winzə], *Guildford* [gilfə'd], *Ingoldsby* [ɪŋgəlzbi], *Wednesday* [wenzdi]¹

The *d* in *friends*, *grandfather* is also often dropped; and, in very careless speech, the *d* of such words as *old*, *cold*, *child*, *thousand*, *kindness*, *landlord*.

t is not pronounced in *christen* [krisən], *glisten* [glisən], *hasten* [heisən], *listen* [lisən], *moisten* [məisən], *apostle* [ə'pəsəl], *bustle* [bʌsəl], *castle* [ka:səl], *epistle* [i'pisəl], *gristle* [grisəl], *hustle* [hʌsəl], *ostler* [əslə], *pestle* [pesəl], *rustle* [rʌsəl], *thistle* [θisəl], *trestle* [tresəl], *whistle* [wisəl], *wrestle* [resəl], **Westbourne* [wesbən], **Westminster* [wesminstə], *Christmas* [krisməs], *chestnut* [tʃesnət], *coastguard* [kousga:d], *often* [ə:fən], *soften* [sɔ:fən], *mortgage* [mɔ:gɪdʒ], **directly* [di'rekli], **exactly* [i'gzækli], *postpone* [pous'poun], *waistcoat* [weiskət, wesket], *bankruptcy* [bæŋkrəpsi].

In very careless speech the *t* of such words as *slept*, *swept*, *wept* is dropped; also in *acts*, *facts*, *insects*, *sects*.

Notice the French *rosbif*, *bifteck*.

th is not pronounced in *asthma* [æsmə], *isthmus* [isməs] and (carelessly) in *depths*.

p is not pronounced in *empty* [emti], *jumped*

¹ The first *d* is sometimes heard in the pronunciation of this word.

[dʒʌmt], *tempt* [temt], *attempt* [ə'temt], *contempt* [kən'temt], *peremptory* [pər'emtəri], *symptom* [simtəm],¹ *sapphire* [sæfaiə], *Sappho* [sæfou].

- is not pronounced in *corpuscle* [kɔ:pʌsəl], *muscle* [mʌsəl], *victuals* [vitlz], *indict* [in'dait].²

So many educated speakers say [a:st] for *asked*, that this pronunciation must be regarded as no longer incorrect.

What is the usual pronunciation of *next station*?

In careful speech the simplifications marked with an asterisk are avoided, as also such pronunciations as [ail dʒʌssij] for *I'll just see*, [difikl kwestʃnz] for *difficult questions*. The omission of [k] in the pronunciation of *arctic* and *antarctic* and of [g] in *recognise* is generally regarded as faulty.

Unfamiliar groups of consonants at the beginning of words are simplified by dropping the first sound; notice the simplification of

- bd* in *bdellium*;
- chth* in *chthonian*;
- gn* in *gnaw*, *gneiss*, *gnome*, *gnostic*;
- gz(x)* in *Xerxes* [zə:ksijz], *Xenophon*;
- kn* in *knee*, *knit*, *know*, etc.;
- mn* in *mnemonic*;
- phth* in *phthisis* [θaisis], also [taisis];

¹ It should, however, be noted that in passing from [m] to [t] there is a transitional sound or "glide" which has the value of a faint [p].

² The *c* in *victuals* and *indict* has no etymological justification, as may be seen from the middle English spelling (*vitaille*, *endite*).

pn in *pneumatic*, *pneumonia* ;
 ps in *psalm*, *pseudo-*, *Psyche*, *psychic* [saikik],
 psychology, etc. ;
 pt in *ptarmigan*, *Ptolemy* ;
 sw becomes s in *sword* (observe also *answer*) ;
 wr in *wreck*, *write*, etc.

Similarly, an unfamiliar group at the end of a word is simplified, usually by dropping the last sound ; notice—

ln in *kiln* (some do not drop this n) ; *fl...ll*.
 mb in *bomb*, *catacomb*, *climb*, *comb*, *dumb*, *hecatomb*,
 lamb, *limb*, *plumber*, *succumb*, *tomb* ;
 mn in *autumn*, *column*, *condemn*, *contemn*, *hymn*,
 limn, *solemn*.

(The opposite tendency is found in vulgar speech, where [vaɪmɪnt] is said for *vermin*, [draund] for *drown*.)

Observe *drachm* [dræm], *yacht* [jöt], *impugn* [im'pjuhn], *physiognomy* [fizi'ənəmi], *diaphragm* [daiəfræm], *paradigm* [pærədaim], *phlegm* [flem], *sign* [sain], *feign*, *reign*, *foreign*, *benign*.

51. In [rai] we have a diphthong. It is worth noting that the English diphthongs [ai, au, ɔɪ, ei, ou], etc., all have the stress on the former element.

Blackbirds and *black birds* : in the spelling we distinguish these by writing the first as one word, the second as two. What difference is there in the sounds ? If you listen carefully, you will find that the second vowel in the compound word is just a

little shorter than in *birds* standing alone, and that in *blackbirds* the opening of the closure for [k] is not heard, while in *black birds* it may be audible. The chief difference, however, lies in the **stress of the compound word**. *Blackbirds* is an example of descending stress [>], *black birds* is pronounced with level stress [=], perhaps with ascending stress [<].

Take the following compound words or groups, and classify them according to their stress:—

Sixpence, rainbow, good morning, looking-glass, moon-shine, bravo! twenty-four, twenty-four men, High Street, London Road, waterspout, right of way, undo, Mr Jones, Park Lane, season ticket, sunflower, Hongkong, steel pen, Chinese, hallo! bill of fare, earthquake, sea wall, Bond Street, Grosvenor Square, fourteen, Hyde Park.

Try to deduce some rules from these examples. It has been said that level stress contrasts, and uneven stress unites the ideas expressed by the compound words; do you agree with this?

Notice what difficulty our level stress gives to the German; he will utter *steel pen*, *Hyde Park*, etc., with descending stress. Do so yourself, and observe how strange it sounds.

Notice the difference in stress of

Substantive or Adjective	Verb
<i>absent</i>	<i>to absent</i>
<i>accent</i>	<i>to accent</i>
<i>consort</i>	<i>to consort</i>
<i>converse</i>	<i>to converse</i>
<i>desert</i>	<i>to desert</i>
<i>prefix</i>	<i>to prefix</i>
<i>present</i>	<i>to present</i>

Substantive	Verb
<i>proceeds</i>	<i>to proceed</i>
<i>produce</i>	<i>to produce</i>
<i>project</i>	<i>to project</i>
<i>protest</i>	<i>to protest</i>
<i>rebel</i>	<i>to rebel</i>
<i>record</i>	<i>to record</i>
<i>refuse</i>	<i>to refuse</i>

Substantive	Adjective
<i>compact</i>	<i>compact</i>
<i>instinct</i>	<i>instinct</i>
<i>minute</i>	<i>minute</i>

Some words of two syllables have the stress on the first or the second syllable according to their place in the sentence. Consider the accent of the italicised words in the following sentences : They sat *outside*. An *outside* passenger. Among the *Chinese*. A *Chinese* lantern. His age is *fifteen*. I have *fifteen* shillings. Some fell by the *wayside*. A *wayside* inn. Try to find a rule governing these cases.

The stresses in a sentence are considered in § 54.

When would be pronounced as voiceless [h] by some, hardly by a southern English nurse saying the rime (§ 46). Notice how the tongue moves forward as the [n] passes over into the [ð] in *when the*.

Was is in the weak form because it is quite unstressed ; but notice : [wε:ə ju ri:əli ðε:ə ? jes, ai wəz].

In *opened*, observe carefully how the consonants **52.** are articulated, and put their action down in writing.

How many syllables are there in *opened*, *bubbles*, *chasms*, *mittens*?

Probably you have no difficulty in understanding and answering this question, but if asked to describe a syllable you might hesitate, for it is not easy.

Utter [a] and then [t]; which carries farther, which has greater fulness of sound or sonority? If you wished to attract the attention of some one, and were only allowed to utter one of these two sounds, you would prefer [a] without hesitation. Why is [a] more sonorous than [t]? Because, whereas [t] is only a brief noise, in [a] the current of breath is rendered musical by the vibration of the vocal chords, and has a free passage through the wide open mouth. Indeed [a] is the most sonorous of all sounds. It is clear that voiced sounds are more sonorous than voiceless, vowels than consonants, continuants than stops. The liquids and nasals stand between vowels and consonants in point of sonority; they are voiced and with either a fair passage through the mouth or a free passage through the nose. A good deal naturally depends on the force and the pitch of the sounds; a whispered [a] may not carry so far as a forcible [s].

Now if a sound with good carrying power has for its neighbours sounds that do not carry far, it helps them to be heard; notice how such weakly sonorous sounds as [t] or [p] occurring in the words of a song are quite clearly heard at the other end of a large

concert hall. They are carried along by the full sounding vowels, as the greater volume of air employed causes more pressure, and hence a more forcible and louder release. It is the sounds of greater sonority that carry the syllable, which term is also applied to a vowel standing alone, or beside other vowels of practically equal sonority. In English, the syllable is generally carried by vowels; sometimes also by liquids and nasals, which are then called *syllabic*.¹

Rules for dividing words into syllables are given in most grammars, and are required for writing and printing; but they do not always represent the actual state of things. When a consonant comes between two vowels, it really belongs to both syllables. In *leaving* we pronounce neither *lea-ving* nor *leav-ing*.

From the phonetic point of view we may think of words and groups of words as consisting of a series of sounds of varying sonority. We may indicate the sonority very roughly by lines; if we connect their top ends, we shall obtain a curve. Thus the word *sonority* might be represented as follows (no attempt is here made at scientific accuracy).



¹ For syllabic *m* see § 22; for syllabic *n*, § 24; for syllabic *l*, § 33.

The curves will represent a series of waves; and each of these waves is a syllable.

Began: notice the quality of the vowel in the first, unstressed syllable of this word. It is higher than any real *e* sound, and is very laxly articulated. It occurs also in *before*, *enough*, *inquire*; find other words in which it occurs. Is it the same sound as the second vowel in *lily*?

To sing: read the sixth line quite naturally and see whether you say [tə] or [tu]; get friends to read it, and find out what they say.

When you wish to ascertain how a friend pronounces some particular sound, do not tell him what this sound is, or he may pronounce it not naturally, but in what he believes, or has been told, is "the correct pronunciation."

Try to ascertain the pronunciation of these sentences: *What are you going to do to-morrow morning? I'm going to answer letters.*

Wasn't that: *was* is here in the strong form (§ 47); are weak forms found at the beginning of a sentence? Notice the syllabic [n]; also the simplification of the group of consonants by the omission of [t]. What is the weak form of *that*? When is it used?

The remaining words present nothing of special interest.

We may now consider the **stress of the sentence**. 53. For this purpose it is sufficient to consider the most sonorous part of each syllable, generally speaking a vowel. We may distinguish stress and absence of

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stress, which we can designate by the signs / and x ; extra strong stress will be //, and secondary stress \. The first line of Sing a Song of Sixpence, will then run:—

// x / x // \

Here "sing" and "six" have the strongest stress ; "song" has ordinary stress.

Secondary stress is given to that syllable of a word which is stressed, but has not the chief stress ; thus the stresses in *energetic* may be written \ x / x .

The nursery rhyme then shows the following stresses :—

// x / x // \
x // x / x //
// x \ x // \
// \ x //
// x / x // \
x // x / x //
// x / x // x /
x // x / x //

Perhaps you do not read the poem in this way ; mark the stresses for yourself, without looking at the book.

Accept no statements without verifying them.

53A. It will have struck you that you have really been scanning the poem. Hitherto you may have done it by means of the signs - and ~, taken from Latin prosody, where they stand for "long" and "short." Consider the question which of these two systems of scansion is the more accurate and the more convenient.

It may also strike you that in reading the poem 53B we do not make a pause at the end of each word ; and of course we do not read it "all in one breath." How many breaths do you require for reading it slowly ? for reading it quickly ? What guides you in finding places for your pauses ? Take any dozen lines of prose and read them aloud ; notice where you pause for breath. The words which are read together in one breath are called a *breath group*. After considering several passages from this point of view, you will realise that good reading depends to some extent on the choice of suitable places for taking breath. Let your friends read to you, and observe how they manage their breath.

We have spoken several times of stress, and you 54. have probably followed without difficulty. What is stress ? Utter the series of sounds [’atata], then [a’ata], and [ata’ta].¹ You use more force for the stressed than for the unstressed vowels, that is to say, you put more breath into them. Place your hand close in front of your lips as you say the above sounds, and you will notice a distinct increase of breath as the stressed syllable is uttered.

We use this stress for purposes of emphasis ; generally speaking, we expend more breath on those syllables of a word, or words of a sentence, which are more important for the meaning. We may say that English sentence stress is guided by logical considerations. Is this equally true of French ? of German ? Has anything struck you about the

¹ The mark ' precedes the stressed syllable.

stress in French, or in English as spoken by a Frenchman?

55. Stress, due to force of breath, is not the only means of accentuation at our disposal. We can also produce various effects by changing the pitch of the voice. When the pitch of a voice hardly varies at all, we consider it monotonous. Certain clergymen have acquired the habit of reading the Church service in monotone; consider whether this has any advantage or disadvantage. When there is very great and regular or monotonous variation of pitch in a voice, we call it a "sing-song."

In standard speech there is moderate variation of pitch; it becomes considerable only in dramatic and oratorical declamation, when a skilled use of pitch variations may produce a deeply moving or highly stirring effect, somewhat resembling that produced by song.

Observe the pitch changes in ordinary speech. The most obvious case is the rise of pitch in questions, in contrast with the tendency to lower the pitch in a statement. Even though we have the same order of words as in a statement, this change of pitch alone suffices to show that a question is being asked. Say: *You are going out* and *You are going out?* Try to say *Are you going out?* with the same falling pitch as in *You are going out*, and observe the strange effect. Determine the changes of pitch in such questions as: *Is your brother tall or short?* *Is your uncle's house in the town or in the country?* Notice that joy or any great excitement leads to the use of a higher pitch than usual.

Sometimes the pitch may rise or fall, or rise and fall, or fall and rise during the utterance of a single vowel. Say *No* in a doubtful, a questioning, a decided, and a threatening tone, and observe the pitch. If you wish to represent it roughly, you may use \ for fall in pitch, / for a rise, \wedge for a rise and fall, \vee for a fall and rise.

We have devoted our attention mainly to standard 56. English as it is spoken in ordinary life, because it is important to train the ear so that it perceives the sounds and ceases to be misled by the conventional spelling. Only when we can hear what sounds our pupils actually utter, only when we have a fair idea of the way in which they produce these sounds, are we in a position to correct what is faulty in the mother tongue, or to impart the sounds of a foreign language with any prospect of success. Hints have been given as to some of the faulty tendencies likely to be found ; the teacher whose ear has been trained in the manner here suggested will be able to add to their number without difficulty, and probably with growing interest. In this respect every county presents its own problems, and many still require to be recorded ; every teacher can help by contributing his own observations.

No observer can fail to be struck by the different degrees of care with which most individuals speak English under different circumstances. In their talk among themselves children, especially young boys, are often extremely careless ; at home we find various degrees of care, much depending on the

example set by the parents and the influence of governesses and nurses. In talking to educated strangers, we are usually careful in our pronunciation. If we occupy a position which makes it necessary to speak to large numbers, we must be particularly careful, and that in several respects: the voice must be pleasant, carry far, and have good staying power.

57. A pleasant voice is to a certain degree a natural gift; it depends on the quality of the vocal chords, the shape of the roof of the mouth, and so on. Many voices are spoilt by bad habits, such as excessive nasalising, or very high pitch. The teacher of elocution often gives valuable criticism and help here. Listen attentively to any criticisms which your friends make about your voice.

The voice of a public speaker (which includes the class teacher and college lecturer no less than the clergyman, actor, or politician) must carry far. His words must penetrate to every hearer, even in a large hall. If there is any straining to catch his words, those words will not produce their best effect. *The chief requirement is not loudness, but distinctness.* He must articulate more carefully than in ordinary conversation: unstressed vowels will have greater importance and be less reduced, consonants will never be slurred over. The stressed vowels are the most important of all because they are the most sonorous sounds and help the others (see § 52); he will let the vocal chords vibrate longer for them, to reinforce their value, and he will produce them in

such a way that they give their characteristic sound most clearly. For this purpose he will find it best to articulate more tensely (this applies also to the consonants) than in ordinary speech ; and a distinct rounding of the lips for the back vowels will enable him to add to their value. He will prefer to keep the tongue point well forward in the mouth for [l]. This and other hints he may obtain from the teacher of elocution.

However pleasant a voice may be, and however far it may carry, it will yet be of little use if it tires soon ; it must have staying power. This again is to some extent a natural gift ; the throat may be constitutionally weak. Training, however, can do very much to improve the powers of endurance. Above all, good breathing is essential ; hints have been given in § 4 how this may be assured, and the teacher cannot be recommended too warmly to give from 15 to 25 minutes every morning to breathing exercises ; he will be amply repaid for the time spent in that way by the greater ease with which he gets through his teaching, and by the inevitable improvement in his general health. It has also been pointed out above that bad ventilation and dust are calculated to interfere with his voice. Another suggestion may be helpful : to keep the tongue as forward in the mouth as possible. The average tongue position in many southern English teachers is too far back in the mouth, and this is found to lead to serious fatigue ; it may indeed be regarded as one of the main causes of "teachers' sore throat."

It is in giving advice on the management of the

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voice for public speaking that trustworthy teachers of elocution are most helpful. When they make dogmatic statements as to how a sound or word is or should be pronounced, their guidance is not equally satisfactory, and the student is earnestly recommended always to test their statements himself. The same request is addressed to him with regard to the present book ; if it arouses interest, there is no harm if it also arouses opposition.

APPENDIX I

Exercises.

1. How is *-ious* pronounced in *gracious*, *bilious*, *victorious*?
2. How is *-ion* pronounced in *motion*, *onion*, *criterion*, *vision*, and *Ionian*?
3. How is *-ial* pronounced in *labial*, *judicial*, *martial*, *partiality*?
4. What difference in pronunciation, if any, do you make between *hire* and *higher*, *lyre* and *liar*, *cure* and *(s)kewer*, *alms* and *arms*?
5. Consider the value of *oar* in *roar* and in *roaring*, and the value of *air* in *pair* and in *pairing*.
6. Determine the vowel sounds corresponding to the italicized letters in *child*, *children*; *woman*, *women*; *read* (infinitive), *read* (past participle); *say*, *says*; *dream*, *dreamed*; *leap*, *leaped*; *hear*, *heard*; *can*, *can't*; *do*, *don't*; *gentleman*, *gentlemen*.
7. Write in transcript the words italicized:
 - a. I have *learned* much from this *learned* man.
 - b. He has *aged* a good deal. He is *aged*.
 - c. I *used* to *use* it; you *used* it too.

Try to account for the pronunciation of *used* in the sense of "was accustomed" (see § 49).

8. Transcribe your pronunciation of *halfpenny*,

twopence, threepence. Show the difference between the English and the French pronunciation of *franc*, and between the English and the German pronunciation of *mark*.

9. A waiter was heard to remark pathetically that he never *could* tell whether a customer wanted "cold lamb" or "cold ham." What caused his uncertainty?

10. The pronunciation of the children of Walworth attending the Church schools has given much concern to Canon Horsley, who says that in their speech "I've been to take her home" becomes "binter tiker rome," "Oh, shake hands" becomes "ow shy cans," and "I've been having a game" becomes "binnavinema-gime." Consider the pronunciation suggested by this rough transcription, transcribe it more carefully, and comment on such features of the Walworth dialect as it illustrates.

11. You are familiar with the term "alliteration," and know that it is a favourite device of cheap journalism. Criticise the alliteration in the following scare-lines: CITY CLERK CHASED. THIEF TAKEN. SOLICITOR SHOT.

12. Mention words in which the following letters are written but not sounded: *b, g, gh, k, l, m, n, t, w*.

13. Comment on the following statement: "The letters *l* and *r* are called trills, because there is a vibration in the sounds, or in some part of the vocal apparatus by which we pronounce them."

14. Consider this statement: "The *ai* in *fair*, *ea* in *lead*, *ie* in *field*, *ei* in *receive*, are none of them true diphthongs; they are more or less clumsy ways of showing the length of an elementary vowel-sound."

15. "English has two *e* sounds, as in *fed*, *feed*, and four *u* sounds, as in *but*, *pull*, *fur*, *fool*." Do you agree with this?

16. Why does *crystal* look nicer than *kristle*, which represents the same sounds? Account for such spellings as *Edythe*, *Smythe*, *Whyte*.

17. Say quickly but distinctly:

She sells sea-shells in a salt-fish shop.

Is Stephen Smith's son a smith too?

How many houses had Harry Hall?

Long and loudly little Lily laughed.

The skilled dentist extracted the three teeth.

Do you want the thick thread or the thin?

In silence he sat on the sands by the silvery sea.

A boat is floating over the ocean.

With a loud shout he came out of the house.

The first question Charles asked was strange.

Three grey geese in the green grass grazing.

18. Discuss the old-fashioned form of address "mine host." Do you say "an historical novel"? "a (or an) hotel at Folkestone"? How do you pronounce "the Grand Hotel"? Transcribe your pronunciation of "I gave her her hat."

19. What is the derivation of *ventriloquist*? Does the term correctly indicate the way in which ventriloquists produce their sounds? Which sounds do you think most likely to give them difficulty?

20. In the French of the 12th century *l* under certain circumstances became a vowel; thus *altre* became *autre* and *chevals* became *chevaus*. How do you explain this change? Point to a similar change in English.

21. How would you teach a foreigner to pronounce the English *th* sounds?

22. Little children say *pease* for *please*, *gamma* or *granma* for *grandma*, *dess* for *dress*, *tocking* for *stocking*. Illustrate the tendency shown in these examples from the speech of grown-up people.

23. Comment on the little child's pronunciation of *tsain* for *chain*, *fee* for *three*, *noder* for *another*, and *bafyoom* for *bathroom*.

24. Consider carefully the question, why the pronunciation of a foreign language presents difficulties; draw on any foreign language you know for illustrations.

25. The Latin *camera* is our *chamber*, *numerus* our *number*, Latin *humilis* our *humble*, Latin *similare* our (*re*)*semble*. Account for the *b* in the English words.

26. Consider the value of *ure* in *sure*, *pure*, *nature*, *figure*.

27. What light is thrown on the pronunciation of the past by the following quotations:

- (a) While he, withdrawn, at their mad labour smiles,
And safe enjoys the Sabbath of his toils. (Dryden.)
- (b) Dreading even fools, by flatterers besieg'd,
And so obliging that he ne'er oblig'd. (Pope.)
- (c) *Contemplate* is bad enough, but *balcony* makes me sick.
(Rogers.)
- (d) The dame, of manner various, temper fickle,
Now all for pleasure, now the conventicle. (Colman.)
- (e) There is little doubt that in the pronunciation of *successor*
the antepenultimate accent will prevail. (Walker.)
- (f) To ketch [catch] him at a vantage in his snares.
(Spenser.)
- (g) Yet he was kind, or, if severe in aught,
The love he bore to learning was in fault. (Goldsmith.)

28. Determine which sounds are represented by *ea* in the following words : *bear, beard, bread, bead, yea, create, realm, leap, leapt, hearken* ; and by *eo* in the following words : *yeoman, people, leopard, re-open*.

29. Determine which sounds are represented by *oi* in the following words : *boil, heroic, choir, tortoise, turquoise, coincide* ; and by *ou* in the following words : *south, southern, mourn, journal, though, thought, uncouth*.

30. Determine which sounds are represented by *g* in the following words : *gem, goal, gaol, gill, gibberish, fatigue, gnaw* ; and by *ough* in the following words *trough, through, thorough, sough, cough, rough, plough, lough*.

31. A character in one of Miss Braddon's novels says : "Supernumery—it's no use, I don't think anybody ever did know how many syllables there are in that word." What is it that leads to the shortening of this word in uneducated speech ? Mention similar cases of shortening.

APPENDIX II

Lists of Words with Phonetic Transcription.

NOTE.

The accent shows that the *following* syllable has the chief stress.

As these lists are intended for the use of English students, it has been thought sufficient to let [e] represent the first vowel sound and [i] the second vowel sound in *very*.

The variation in length of [ij] and other diphthongs and of [m, n, l], etc., has not been indicated.

Words which have occurred in the text of the book are not repeated here.

When two pronunciations are given, both may be considered as common ; the first is generally to be preferred. If, however, a pronunciation is enclosed in brackets, it is to be regarded as faulty.

A. General.

abdomen, æb'doumən ('æbdomən)	advantageous, æd'ven- 'teidʒəs, ædvæn'teidʒəs
ab initio, 'æb i'niʃiou, -jou	advertisement, əd'vetiz- mənt
abscission, æb'siʒən	aegis, 'iʃdʒis
acacia, ə'keiʃə	aegrotat, i'groutæt
accent (subst.), 'æksənt, 'ækſent ; (verb) æk'sent	aerated, 'ɛ:əreitid
acclimatize, 'æklimətaiz, ə'klaimetaiz	aerial, ɛ'eriel, ɛ:i:əriəl
accolade, 'ækəleid	aerie, 'ɛ:ri, 'i:əri
accoutre, ə'kuwtə	aeronaut, 'ɛ:rono:t
acetic, ə'sijtik, -se-	aesthetics, ij'sθetiks (e'sθetiks)
acoustics, ə'kaustiks (ə'kuwstiks)	a fortiori, 'ei fɔ:'ʃjɔ:ri
acrobat, 'ækrobæt	again, ə'gen, ə'gein
adage, 'ædɪdʒ	against, ə'genst, ə'geinst
adept, 'ædept, ə'dept	aged (adj.), 'eidʒid
adieu, ə'djuw	aggrandizement, ə'græn- dizmənt
ad infinitum, 'æd infi'nait- əm	aghast, ə'ga:st
admirable, 'ædmirəbl	agile, 'ædʒail
admiration, ædmi'reiʃən	ague, 'eigjuw
ad nauseam, 'æd 'nɔ:siəm, -jæm	aisle, 'ail
ado, ə'duw	albeit, 'ɔlbijit
adult, 'ædʌlt, ə'dʌlt	algebra, 'ældʒibrə
ad valorem, æd və'lɔ:rem	alibi, 'ælibai
	alienate, 'eiljəneit
	allegiance, ə'lɪdʒəns

allegro, ə'legrou, -leig-
 allot, ə'lɒt
 alloy, ə'lɔɪ
 ally, ə'lai
 almanac, ə'ilmənæk
 also, 'ɔ:l'sou, əlsou
 always, ɔ:l'wiz, -wəz, -weiz
 amateur, 'æmətə:, 'æmə-
 amenity, ə'menitɪ [tʃuə
 among, ə'mʌŋ (ə'məŋ)
 anæmic, ə'nijmɪk
 anarchist, 'ænəkɪst
 anarchy, 'ænəki, 'ænɔ:ki
 anchovy, æn'tʃouvi
 anemone, ə'neməni
 angina, ən'dʒaine
 anglice, 'æŋglisi
 ant, 'ænt ('ɑ:nt)
 antipodes, æn'tipodijz
 antique, æn'tijk
 antithesis, æn'tiθɪsɪs
 aorist, 'ɛ:ərist
 aperture, 'æpərtʃə
 aphasia, ə'feɪzjə
 apophthegm, 'æpoθem
 apotheosis, əpoθi'ousis,
 apparatus, æpə'reitəs [əpo-
 apparent, ə'pe:rənt, -pær-
 a priori, 'ei pri'ɔ:ri
 apropos, 'æpropou
 arch-, usually ə:tʃ
 archangel, 'a:keindʒəl
 archetype, 'a:kitaip
 archi-, 'a:ki-, 'a:kj-
 archives, 'a:kaivz
 arid, 'ærɪd
 arras, 'ærəs

artificer, a:tifise
 artiste, 'a:ti:jst, -ist
 asafætida, 'æsə'fetidə
 askance, ə'skæns, -a:ns
 aspirant, ə'spaɪrənt
 assignee, æsi'nij
 atoll, 'ætəl, ə'təl
 attorney, ə'tə:ni
 avalanche, 'ævələ:nʃ
 awkward, 'ɔ:kwəd
 awry, ə'rai
 ayah, 'ajə
 aye (always), 'ei
 aye (yes), 'ai
 baboo, 'ba:buw
 bacillus, bə'siləs
 bagatelle, 'bægətel
 bakshish, 'bækʃiʃ
 balcony, 'bælkəni
 ballet, 'bælei
 balsam, 'bə:lsəm
 basalt, 'baesəlt, bə'səlt
 bass (voice), 'beis
 because, bi'kə:z, bi'kəz
 bedizen, bi'daizən
 begone, bi'gən
 belligerent, be'lidʒərənt
 betroth, bi'trouð
 bicycle, 'baisikl ('bai-
 'saikl)
 bigot, 'bigət
 bijou, 'bijʒu:w
 billet-doux, 'bilei'duw
 bison, 'baisən
 bitumen, 'bitjumən,
 bi'tjuwmən
 bizarre, bi'za:

blancmange, ble'mən(d)ʒ
 blithe, 'blaið
 blouse, 'blauz ('bluəz)
 boatswain, 'bousən
 bodega, bo'dijgə
 bombast, 'bəmbæst,
 'bəmbəst
 bona fide, 'bounə 'faidi
 booth, 'buwð
 borough, 'bʌrə ('bʌrou)
 bouquet, bu'kei
 bourn, 'bɔ:n, 'bu:n
 bravado, brə'veidou,
 brə'va:dou
 brazier, 'breiʒə, 'breizjə
 breeches, 'britʃiz, 'brij-
 brougham, 'bru:əm,
 'brouəm ('broum)
 brusque, 'brusk, 'brʌsk
 buffet, 'bufei
 bulwark, 'bulwək
 bureau, 'bju:rou, bju'rou
 burgher, 'bə:ge

cabal, kə'bæl
 cachet, 'kæsei
 cadi, 'keidi
 caesura, si'zju:rə
 cambric, 'keimbrik
 campanile, kæmpə'nijli
 cañon, 'kænjən
 cantata, kæn'ta:tə
 cantonment, kæn'tuwn-
 mənt, -'tən-
 caoutchouc, 'kautʃuk
 cap-à-pie, 'kæpəpij
 capitalist, 'kæpitəlist

caprice, kə'prijs
 capuchin, 'kæpjutʃin
 carouse, kə'rauz
 cashier, kə'ʃi:ə
 casino, kə'sijnou
 cathedra, 'kæθidrə (kə'-
 θijdrə)
 cauliflower, 'kəliflauə
 celibate, 'selibət
 'cello, 'tʃelou
 centenary, 'sentenri,
 sen'tenəri
 cere (-cloths, -ments), 'sī:ə-
 chagrin, ʃə'grijn, ʃə'grin
 chalybeate, kæ'libjet
 chamois (leather), 'ʃəmi
 chaperon, 'ʃæpəroun
 charade, ʃə'ræd, ʃə'reid
 charivari, 'særɪj'və:ri
 charlatan, 'ʃa:lətən, -æn
 chastisement, tʃæstizmənt
 chauffeur, 'ʃoufə
 chaunt, 'tʃa:nt
 chauvinist, 'ʃouvinist
 chic, 'ʃik
 chimera, kai'miərə, ki-
 chiro-, 'kairo-
 chivalric, si'vælrik } also
 chivalrous, 'sivəlrəs } with
 chivalry, 'sivəlri } tʃi-
 choir, 'kwa:iə
 choleric, 'kələrik
 chough, 'tʃʌf
 cicala, si'ka:lə
 cicerone, sisə'rōni
 cinque, 'sɪŋk
 circuit, 'sə:kit

Wordlist:

blanc-debau

circumstance, 'sə:kəmstəns	contagion, kən'teɪdʒən
clandestine, klæn'destin	contemplate, 'kəntəmplēit
clematis, 'klemətis, (cli- 'meitis)	(kən'templeit)
clique, klijk	contemplative, kən'tem- plətiv
coalesce, kouə'les	contents, 'kəntənts, kən'- tents
cobalt, 'koubolt	contumacy, 'kəntjuməsi
cochineal, 'kətʃinijl	contumely, kən'tjuwmili
cognisant, 'kəgnisənt	conversazione, kən'vesæt- si'ouni
coign(e), 'koin	corollary, kə'rələri, 'kər-
coincide, kouin'said	corporis, 'kɔ: [ələri
colonel, 'kə:nəl	coterie, 'koutərij
combat, combatant, com- bative have 'kʌm- or 'kəm-	cotillon, ko'tiljən
comely, 'kʌmli	counterfeit, 'kauntəfɪt
commentary, 'kəməntri	courteous, 'kɔ:tjəs, 'kə:tjəs ('kə:tjəs)
comparable, 'kəmprəbəl	courtesy, 'kə:təsi
comrade, 'kʌmrid, 'kəmrid	courtier, 'kɔ:tjə
conch, 'kəŋk	covetous, 'kəvətəs
condign, kən'dain	covey, 'kəvi
condolence, kən'douləns	coxswain, 'kəksən
conger, 'kəŋgə	cozen, 'kəzən
congeries, kən'dʒeriijz, 'dʒi:j-	crayon, 'kreyən
conjure (sleight of hand), 'kʌndʒə	croup, 'kruwp
conjure (implore), kən- 'dʒu:ə	cui bono, 'kai 'bounou
connoisseur, kəni'sə:, kəni'sju:ə	cuirass, kwi'ræs, kju-
consignee, kənsi'nij	cuisine, kwi'zijn
Consols, kən'səlz	cuneiform, 'kjuwniifə:m
constable, 'kʌnstəbl, 'kən- stəbl	cupola, 'kjuwpolə
construe, 'kənstruw, kən- 'struw	cynosure, 'sainosju:, 'sainoʃu:, 'sino-
	dais, 'deis
	dandelion, 'dændlaiən
	debauch, di'bə:tʃ

debonair, 'debənɛər	doctrinal, 'dəktrɪnəl, dək- 'trainəl
debris, 'debri	doge, 'doudʒ
decade, 'dekəd, 'dekeid	dolorous, 'dələrəs
decadence, 'dekədəns	domicile, 'dəmɪsail
decease, di'sijs	douche, 'duʃ, 'duwʃ
decorous, 'dekərəs, di- 'kə:res	doughty, 'dauti
dei gratia, dijai 'greiʃiei	dramatis personæ, 'dræ- mətis pə:'sounij
demesne, di'mein	draught, 'dra:ft
demise, di'maiz	drollery, drouləri
demonstrate, 'demənstri:t	dromedary, 'drəmidəri
demy (paper), di'mai	drought, 'draut (drɔ:t)
depot, 'depou ('dijpou)	dubiety, djuw'baiəti
derelict, 'derəlikt	ducat, 'dʌkət
desiderate, di'sidəreit	ductile, 'dʌktail
design, di'zain	duteous, 'djuwtjəs ('djuwtʃəs)
designate, 'dezignet, 'des-	dynasty, 'dinəsti, 'dainəsti
desist, di'zist	dysentery, 'disəntri
desuetude, 'deswɪtjuwd	
diæresis, dai'i:rəsis	eau de Cologne, 'ou di kə'loun
diapason, daiə'peizən	echelon, 'eʃələn
didactic, di'dæktik	eclat, 'ekla:, e'kla:
dilatory, 'dilət(ə)ri	e'en, 'ijn
dilettante, dili'tænti	e'er, 'ɛ:ə
diocese, 'daiəsis	effete, e'fijt
dis-(before voiced sounds), diz-; (before voiceless sounds), dis-	eglantine, 'egləntain
dishabille, 'disəbijl	either, 'aiðə, 'ijðə
disputant, 'dispjutənt	elicit, i'lisit
distich, 'distik	elite, e'lijt
divan, di'ven ('daivən)	elixir, i'likse
divers, 'daivə:s	emaciated, i'meiʃieitid
diverse, di've:s	embrasure, em'breizə
divisible, di'vizibl	enervate, 'enə:veit
docile, 'dousail, 'dəsail	enunciate, i'nʌnʃieit

Wordlist:

debon-ghoul

envelope, 'ənvəloup, 'en-
 veloup
 environs, en'veireñz
 epaulet, 'epolet
 epitome, i'pitomi
 epoch, 'ijpək ('epək)
 equerry, 'ekwəri, e'kwəri
 erase, i'reis
 erasure, i'reiȝə
 ere, 'e:ə
 escheat, es'tʃijt
 eschew, es'tʃuw
 esoteric, eso'terik
 espionage, 'espiənidȝ
 evasive, i'veisiv
 exchequer, eks'tʃekə
 excise, 'eksaiz, ek'saiz
 excuse (verb), eks'kjuwz,
 (subst.) eks'kjuws
 expert, 'ekspə:t
 expletive, ek'splijtiv
 exquisite, 'ekskwizit
 extant, ek'stænt, 'ekstənt
 extempore, ek'stempɔri
 extirpate, 'ekstə:peit
 extraordinary, ek'strɔ:
 dnəri, 'ekstrə'ɔ:dinəri
 exude, eg'zjuwd, -ks-
 eyot, 'aiət

 façade, fe'sa:d, fe'seid
 facile, 'fæsil
 facsimile, fæk'simili
 fakir, fe'ki:e, 'feiki:e
 falchion, 'fɔ:lʃən
 fanatic, fe'nætik
 farinaceous, færi'neiȝəs

fealty, 'fi:əlti
 fecund, 'fijkənd, 'fe-
 feed, 'fjuwd
 feoff, 'fef
 fetish, 'fijtiȝ, 'fe-
 finance, fi'næns
 financier, fi'nænʃə, -sjə
 finesse, fi'nes
 fissure, 'fiȝə
 flaccid, 'flæksid
 flamboyant, flæm'bɔjənt
 fluor, 'flu:e
 fetid, 'fetid
 forfeit, 'fɔ:fit
 fragile, 'frædȝail
 franchise, 'fræn(t)ʃaiz, -sjiz
 frigate, 'frigət
 frontier, 'frɔ:nti:e, 'frʌn-
 fuchsia, 'fjuwȝə
 fugue, 'fjuwg
 furlough, 'fə:lou
 furore, fju'rɔ:ri
 futile, 'fjuwtail

 gala, 'geile
 gallant (polite), gə'lænt
 gambol, 'gæmbl
 gaol, 'dȝeil
 garish, 'ge:riȝ
 gaseous, gæsjəs, geizjəs
 gauche, 'gouȝ
 gauge, 'geidȝ
 generic, dȝe'nerik
 gesture, dȝestȝə
 gewgaw, 'gjuwgə:
 geyser, 'gaise, 'geisə
 ghoul, 'guwl

gibberish, 'gibərɪʃ	heigho, 'heihou
gibbet, 'dʒibɪt	heinous, 'heinəs
gibbous, 'gibəs	hemorrhage, 'hemoridʒ
gig, 'gig	heroine, 'heroin
gigantic, dʒai'gæntɪk	heroism, 'heroizm
gill (of fish), 'gil; (of liquid), 'dʒil	heterogeneous, hetero-'dʒiŋnəs
gillyflower, 'dʒɪlɪflaʊə	hiatus, hai'ətəs
gimlet, 'gɪmlɪt	hierarch, 'haɪəræk
gimp, 'gɪmp	hirsute, hə:'sjuwt
gist, 'dʒɪst	hosier, 'houzə, 'houzjə
gizzard, 'gɪzəd	housewife (case for needles, etc.), 'haʊzif
glacial, 'gleɪʃəl	hussar, hu'za; ha'za:
glacier, 'gleɪʃə, 'glæsʃə, -iə	hussy, 'hazi
gladiolus, glə'daɪələs, glædi'ouləs	hygiene, 'haɪdʒɪn
glamour, 'glæmə	hygienic, haidʒi'enik, hidʒi'ijnik
goitre, 'goɪtə	hymeneal, haimi'niəl
gondola, 'gəndələ (gən-'dou�ə)	hyperbole, hai'pə:bəli
gosling, 'gəzlin	hypochondriacal, haipo-kən'draɪəkl, hipo-
gouge, 'guwdʒ, 'gaudʒ	hypotenuse, hai'pə:tənjuws
gourd, 'gu:də, gə:d [grə—	hyssop, 'hisəp
gravamen, græ'veimən,	
greasy, 'grijzi, 'grijsi	identical, ai'dentɪkl
groat, 'grout ('grɔ:t)	idiosyncrasy, idio'siŋkrəsɪ
gross, 'grous	idyll, 'aidil
guerdon, 'ge:dən	illustrative, 'iləstreɪtɪv, i'lastrətɪv
guillotine, 'gilətɪn	imbecile, 'imbɪsɪjl, -il
gunwale, 'gʌnəl	imbroglio, im'brouljou
gutta-percha, 'gʌtə'pə:tʃə	impious, 'impɪəs
gyves, 'dʒaivz	indecorous, in'dekərəs
halberd, 'hælbəd	indict, in'dait
halcyon, 'hælsjən	indissoluble, indi'səljubl
hautboy, 'houbəi	inexorable, in'egzərəbl, -eks-
heifer, 'hefə	

interesting, 'intrəstɪŋ	levée, 'levi
interlocutor, in'tə:lokjuwtə	libertine, 'libətɪn,-tijn,-tin
interstice, in'tə:stɪs, 'intəstɪs	lichen, 'laikən, 'litʃən
intestine, in'testɪn	lien, laiən, li:ən, lijn
inundate, 'inʌndət	lieu, 'luw
inveigh, in'vei	lieutenant, lef'tenənt, lif-
inveigle, in'vejgl	lineament, 'linjəmənt
inventory, 'in'ventri	liqueur, li'ke:, li'kju:e
investiture, in'vestɪtʃə	liquor, 'like
irascible, i'ræsɪbl	liquorice, 'likəris
irrefragable, i'refrægəbl	litre, 'lijtə
irrefutable, i'refjutəbl	livelong, 'laivləŋ, 'livləŋ
irreparable, i'repərəbl	loath, 'louθ
irrevocable, i'revəkəbl	loathe, 'louð
isolate, 'aisoleit	loathsome, 'louθsəm, -ð-
italics, i'tæliks (ai'tæliks)	longevity, lən'dʒevɪti
itinerary, i'tinərəri	longitude, ləndʒɪtjuwd
jejune, dʒe'dʒuwn	lough, 'lök
jeopardy, 'dʒepədɪ	lowering (looking sullen), 'lauəriŋ
jocose, dʒo'kous	ludicrous, 'luwdikrəs
jocund, 'dʒəkənd, 'dʒou-	lugubrious, lu'guwbriəs
j(o)ust, dʒust, dʒuwst	luxurious, lə'gzu:riəs
kopje, 'kɔpi	luxury, 'lakʃəri
laboratory, 'læbrətri, lə'bərətri	machination, mæki'neiʃən
lamentable, 'læməntəbl	magi, 'meidʒai
landau, 'lændə:	mahlstick, 'mə:lstik
lapel, lə'pel	malingering, mə'liŋgər
lath, 'la:θ	manceuvre, mə'nuwvə
laudanum, 'lədnəm	manse, 'mæns
laurel, 'lɔrəl	margarine, 'ma:dʒəriŋ
legend, 'ledʒənd ('lijdʒənd)	marigold, 'mærigould
legislature, 'ledʒɪslətʃə	marquee, ma:'kij
leisure, 'leʒə ('lijə)	marquis, 'ma:kwi:s
leopard, 'lepəd	masquerade, mæskə'reid
	massage, 'mæsə:z
	mausoleum, mə:so'li:əm

medicament, 'medikəmənt,	nicety, 'naɪs(ə)ti
me'dikəmənt	niche, 'nitʃ
mediocre, 'mijdioukə	nomenclature, no'men-
mediocrity, mijdi'əkriti	klətʃə
meerschaum, 'mi:əʃəm	noose, 'nuwz, 'nuws
melancholy, 'meleŋkəli	norse, 'nɔ:s
memoir, 'memwə:	nuncio, 'nʌŋʃiəu
menagerie, mī'nædʒəri	nuptial, 'nʌptʃəl
menu, 'menju, mē'nuw	oasis, ou'eisis
Messrs, 'mesəz	obeisance, o'beisəns
metallurgy, 'metələ:dʒi,	obese, o'bijs
mi'tælə:dʒi	obligatory, 'əblɪgətri,
metamorphosis, metə-	ə'blɪgətri, əblɪ'geitəri
'mɔ:fəsis	obloquy, 'əblekwi
metathesis, mi'tæθəsis	obsequies, 'əbsikwiz
metre, 'mijtə	obtuse, ob'tjuws
mezzotint, 'metsotint	occult, o'kəlt
miasma, mai'æzmə, mi-	octopus, 'əktəpəs, ək-
millenary, mi'lenəri	'toupəs
minatory, 'mainətəri	oligarchy, 'əliga:ki
miniature, 'miniətʃə, -tʃə	omniscient, əm'niʃənt, -si-
minute (adj.), mai'njuwt,	onorous, 'ənərəs
mi-	onomatopeia, ənəmətə'pi:ə
mirage, mi'ra:ʒ	operative, 'əpərətiv,
misanthrope, 'misənθrəup	'əpəreitiv
miscellany, mi'seləni	orchestral, ə:'kestrəl, ə:ki-
mischief, 'mistʃif	ordeal, ə:'di:əl
morose, mə'rəus	organization, ə:gəni-
myth, 'miθ, 'maiθ	'zeʃən, -nai-
mythology, mi'θələdʒi	orison, 'ɔrɪzən, -s-
naïve, 'neiv	ormolu, 'ɔ:məluw
naïveté, 'neivtei	ornate, ə'neit
nauseate, 'nəʊʃeit	osier, 'ouzə
nauseous, 'nɔ:ʃjəs, 'nɔ:ʃəs	oust, 'aust
ne'er, 'nɛ:ə	pageant, 'peidʒənt,
neither, 'naiðə, 'nijðə	'pædʒənt

Wordlist:

medic-puiss

palaver, pə'lə:və
 palfrey, 'pə:lfrɪ ('pælfri)
 panacea, pænə'siə
 panegyric, pæni'dʒɪrɪk
 pan(n)ier, 'pænje
 papyrus, pə'paɪrəs
 paradigm, 'pærədaim
 paraffine, 'pærəfin
 pariah, 'peɪrɪə
 parochial, pə'rəukjəl
 parvenu, 'pa:vənu
 pastel, pæ'stel, 'pæstəl
 pastille, pæ'stɪjl, 'pæstil
 patent, 'peɪtənt ('pætənt)
 pathos, 'peɪθəs
 patois, 'pætwa:
 patrimony, 'pætrɪməni
 patron, 'peɪtrən
 patronage, 'pætrənɪdʒ,
 'peɪtrənɪdʒ
 patronize, 'pætrənaɪz,
 'peɪtrənaɪz
 peccavi, pə'keivəi
 pedagogue, 'pedəgəg
 pedagogy, 'pedəgɒdʒɪ, -gi
 perquisite, 'pe:kwɪzɪt
 petard, pi'ta:d
 phaeton, 'feɪtən
 phalanx, 'feilæŋks,
 'fælæŋks
 phlegmatic, fleg'mætik
 piazza, pi'ætsə
 piquant, 'pijkənt
 pique, 'pijk
 piteous, 'pitjəs ('pitjəs)
 placard, 'plækə:d
 plaid, 'pla:d, 'pleid

plait, 'plæt
 plebiscite, 'plebɪsaɪt
 plenary, 'plɪjnəri
 plenteous, 'plentjəs
 ('plentjəs)
 plethora, 'pleθərə
 plethoric, 'pleθərɪk
 plover, 'pləvə
 poignant, 'pɔɪnjənt
 poignard, 'pɔnjəd
 pomade, po'meɪd, po'ma:d
 pommel, 'pʌməl
 pongee, 'pɔndʒi
 porpoise, 'pɔ:pəs
 posthumous, 'pəstjuməs
 potsher, 'pɔtʃe:d
 precedence, pri'sɪjdəns
 precedent, 'presɪdənt
 predatory, 'predətrɪ
 prelate, 'prelət
 prelude, 'preljuwd
 premature, 'premətjuə,
 'prijmətjuə
 premier, 'prijmjə ('premjə)
 premise (subst.), 'premis
 premise (verb), pri'maɪz
 presage, 'presɪdʒ
 prescience, 'preʃəns, -si-
 prestige, pre'stɪʒ
 primer, 'prime, 'praime
 pristine, 'pristain, 'pristin
 privacy, 'praivəsi, 'privəsi
 profligacy, 'prəflɪgəsi
 prophecy, 'prəfɪsi
 prophesy, 'prəfɪsai
 puisne, 'pjuwni
 puissant, 'pwijsənt

pumice, 'pʌmɪs
purloin, pə'lɔɪn
purport, 'pə:pɔ:t

quagmire, 'kwægmaɪə
quandary, 'kwəndəri, -'də:ri
quarantine, 'kwərəntɪn
quay, 'kɔɪ
queue, 'kju:w
quiescent, kwai'əsənt
quinine, kwɪ'nɪn
quoif, 'kɔɪf
quoit, 'kɔɪt
quoth, 'kwouθ

ragged, 'rægid
ranch(e), 'ræn(t)s
rancour, 'ræŋkə
rapier, 'reipiə
rapine, 'ræpin, 'ræpain
rase, 'reiz
rations (army), 'ræʃnz
recluse, ri'kluws
recondite, 'rekəndait
reconnaissance, ri'kənə-
səns
reconnoitre, rekə'nɔɪtə
redolent, 'redələnt
regicide, 'redʒɪsaɪd
regime, re'zɪjm
reindeer, 'reindiə
remonstrate, ri'mənstrəit
renaissance, ri'neɪsəns
rendezvous, 'rəndəvʊw
repertoire, 'repe:twa:
replica, 'replɪkə
requiem, 'rekwiəm

reredos, ri:ədəs
reservoir, 'rezərvwə:
resin, 'rezən, 'rəzən
resonance, 'rezənəns
respite, 'respit
restaurant, 'restorən
reveille, ri'væli
reverie, 'revəri
rhetoric, 'retərik
rheum, 'ruwm
rhythm, 'riðm
rhythmical, 'riθmɪkəl
ribald, 'ribəld, 'ribə:ld
rouge, 'ruwʒ
routine, ru'ti:n
rowlock, 'rələk
ruse, 'ruwz

sachet, 'sæʃət
saga, 'sa:gə
salient, 'seiljənt
saline (subst.), sə'lain
saline (adj.), 'seilain
sample, 'sæmpl, 'sæmpl
sarcophagus, sə:kəfəgəs
satiety, sə'taiəti
satire, 'sætaɪə
satyr, 'sætə
scallop, 'skələp
scathe, 'skeið
scenic, 'sijnik
sceptic, 'skeptik
schedule, 'sedjul ('skedjul)
schism, 'sizm
scimitar, 'simi:tə
scintillate, 'sintileit

scion, 'saiən
 scone, 'skoun ('skən)
 scourge, 'skə:dʒ
 sedative, 'sədətiv
 sedentary, 'sedəntri
 seigneur, 'sijnjər
 semi-, semi
 senile, 'sijnail
 seraglio, si'rɑ:ljou
 serviette, 'sə:vjet
 sheikh, 'sijk
 shortlived, 'ʃɔ:tlivd
 siesta, si'estə
 signor, 'sijnjɔ:
 simile, 'simili
 sinecure, 'sainikjuə
 skein, 'skein
 ski, 'skij ('sij)
 sleight, 'slait
 sloth, 'slouθ
 slough, 'slau ('slaf)
 sloven, 'slavən
 sluice, 'sluws
 sobriquet, 'soubrikei
 sojourn, 'sədʒə:n
 solace, 'sələs
 solecism, 'soulisizm, 'səl
 soliloquy, sə'liləkwi, so-
 sonorous, sənərəs, sə'nərəs
 sough, 'saf
 souse, 'saus
 southerly, 'sʌðəli
 specie, 'spijsi
 species, 'spijsijz
 stalwart, 'stolwət
 stevedore, 'stijvədə:
 stoep, 'stuwp

strategic, strə'tijdžik
 strychnine, 'striknijn,
 'striknin
 suave, 'sweiv
 suavity, 'swæviti
 subaltern, 'səbəltə:n
 subsidence, 'səbsidns
 succinct, sək'siŋkt
 suffragan, 'safrəgən
 suite, 'swijt
 surfeit, 'sə:fit
 surveillance, sə'veiləns
 swarthy, 'swɔ:ði, -ði
 sybarite, 'sibərait
 synagogue, 'sinəgəg
 syncope, 'siŋkəpi

technique, tek'nijk
 telegraphy, 'teligrəfi, ti'le-
 grəfi
 tenable, 'tijnəbl, 'tenəbl
 tenet, 'tijnit, 'tenit
 tepid, 'tepid
 termagant, 'tə:məgənt
 thorough, 'θʌrə, 'θʌrou
 thraldom, 'θrɔ:ldəm
 thresh, 'θraes
 thyme, 'taim
 tinsel, 'tinsəl
 tirade, ti'reid
 tissue, 'tiʃu
 tonsure, 'tɔnʃə
 tontine, 'tɔntijn
 toothed, 'tuwðt
 tornado, tɔ:'na:dou
 tortoise, 'to:təs ('to:təiz)
 tournament, 'tu:ənəmənt

toward, *tō:d*, *tu'wō:d*
 trait, *'trei*
 transient, *'trænzjēnt*
 transition, *træn'sizōn*
 treatise, *'trijtis*
 tribunal, *trai'bjuwnēl*, *tri-*
 tribune, *'tribjun*
 trilogy, *'trilēdži*
 trio, *'trijou*
 tripartite, *'tripō:tait*
 triptych, *'triptik*
 trophy, *'troufi*
 troth, *'trouθ*, *'trōθ*
 trough, *'trof*
 trow, *'trou*
 tryst, *'trist*, *'traist*
 turbine, *'tō:bain*
 turquoise, *'tō:kōiz*,
 'tō:kwōiz
 tyrannic, *taɪ'rænik*, *ti-*
 tyranny, *'tirəni*
 tyrant, *'tairənt*
 tyro, *'tairov*

 ubiquity, *ju'bikwiti*
 ukase, *ju'keis*
 uncouth, *ʌn'kuwθ*
 undulatory, *'ʌndjulətri*
 unison, *'juwnisən*
 untoward, *ʌntuwo:d*, *-tō:d*
 upholster, *ʌp'houlstə*
 usurp, *ju'zə:p*

 vagary, *vō'gēri*
 valet, *'vælit*
 valiant, *'væljēnt*
 valise, *vō'lijz*, *və'lijz*

vase, *'vā:z* (*'vo:z*)
 vehement, *'vijimēnt*
 vehicle, *'vijikl*
 vermicelli, *və:mi'seli*
 vertigo, *'vē:tigou*
 vice-gerent, *'vāis-džerēnt*
 vice versa, *'vāis'i've:se*
 vignette, *vi'njet*
 vilify, *'vilifai*
 virago, *vi'reigou*
 viscount, *'vaikaunt*
 visor, *'vizə*
 viva voce, *'vaivə'vousi*
 vouchsafe, *'vautſ'seif*

 wainscot, *'weinskēt*
 walrus, *'wōlrəs*
 wassail, *'wæsil*
 weir, *'wi:e*
 wharfinger, *'wō:findʒə*
 wind, *'wind* (poetry :
 'wind, *'waind*)
 windlass, *'windləs*
 wiseacre, *'waizeikə*
 worsted (wool), *'wustid*
 worsted (defeated), *'wə:-*
 stid
 wrath, *'rō:θ*
 wroth, *'rouθ*

 yea, *'jei*
 yeoman, *'joumən*

 zealot, *'zelət*
 zealous, *'zeles*
 zenith, *'zeniθ*, *'zijniθ*
 zoology, *zo'olēdži*

B. Proper Names.

Abergavenny, 'æbəgə'veni	Athenæum, æθi'nijəm
Abinger, 'æbindʒə	Athene, ə'θiŋni
Aeneas, ij'nijæs	Athens, 'æθənz, -inz
Aeneid, 'iŋniid	Athlone, æθ'loun
Aeschylus, 'ijskileɪs	Auchinleck, 'æflik
Aetna, 'etnə	Ava, 'a:və
Afghan, 'æfgæn	
Aflalo, ə'fla:lou	Baal, 'beiel
Ailsa, 'eilzə	Bacchanal, 'bækənəl
Aix-la-Chapelle, 'eiks la ʃə'pəl	Bacchus, 'bækəs
Albany, ə:l'bəni	Baden-Powell, 'beidən- 'pouəl
Alcester, ə:l'stə	Bagehot, 'bædʒət, 'bægət
Alma-Tadema, 'ælmə 'tædime	Balcarres, bæl'kærɪs
Almondbury, 'a:m'bəri	Balfour, 'bælfɔ:
Alnwick, 'ænik	Bastille, 'bæstɪlj
Alpha, 'ælfə	Beaconsfield, 'bɪkənzfiːld, 'bekənzfiːld
Ambrosia, æm'brouzjə	Beauchamp, 'bijtʃəm
Ameer, 'æmi:ə	Beaucherc, 'bouklə:ə, 'boukli:ə
Anabasis, ə'næbəsis	Beaufort, 'boufɔ:t, -fət
Anchises, æŋ'kaisɪz	Beaulieu, 'bju:li, 'bouli
Anstruther, 'ænste, 'ænstrʌðə	Beaumont, 'boumənt, 'boumənt
Antrobus, 'æntrəbəs	Beethoven, 'beithouvən, 'beitouvən
Aphrodite, æfro'daiti	Bellew, 'belju (bɪ'luw)
Apocrypha, ə'pɔkrifə	Bellingham, 'belindʒəm
Areopagus, aeri'ɒpəgəs	Belvoir, 'bijvə
Argyll, ə:gail	Berkeley, 'ba:kli
Arion, ə'raiən	Berkshire, 'ba:kʃə
Aristophanes, aeri'stəfənijz	Bertie (surname), 'ba:ti
Armada, ə:'ma:də, ə:'meidə	Bessborough, 'bezberə
Armitage, 'a:mitidʒ	Bethphage, 'beθfəgij
Ate, 'eiti	

Bethune, 'bijtən, 'beθjuwn	Buenos Ayres, bju'ijnəs, 'bjuinəs, 'ɛ:riż (ɛ:z, aɪəz)
Bezant, 'bezənt, bi'zənt	Burghclere, bə:'klə:ə
Bigelow, 'bigəlou	Burghersh, 'bə:gə:ʃ
Bispham, 'bisphəm, 'bɪzphəm	Burghley, 'bə:li
Blenheim, 'blenəm	Bury, 'beri
Blom(e)field, 'bluwmfɪld	-bury, beri, bəri, bri
Blount, 'blənt	Bysshe, 'biʃ
Boanerges, boue'nə:dʒiż	Byzantine, bai'zəntain, bi'zəntin
Boer, 'bu:ə, 'bouə	
Boleyn, 'bulən, 'bulin	
Bolingbroke, 'bəlinbruk, 'bouliŋbruk	
Bompas, 'bʌmpəs	Cadiz, keidiz
Boötes, bo'outiż	Cadogan, kə'daɡən
Borghese, bɔ:'geizi	Caedmon, 'keidmən
Borrowes, 'bərouz	Cairo, 'kairou
Bosanquet, 'bouseŋkit	Caius (College), 'kijz
Botticelli, bɔ:t'seli	Calais, 'kælei, 'kælis
Boucicault, 'buwsikou	Calderon, 'kɔ:ldeɾən
Boughey, 'bouwi	Callaghan, 'kæləhæn
Boughton, 'bautən, 'bɔ:itən	Calliope, kə'laiopi
Boulger, 'bouldʒə	Callirhoe, kə'liroui
Bourchier, 'bautʃə	Cam, 'kæm
Bourke, 'bə:k	Cambridge, 'keimbridʒ
Brabazon, 'bræbəzən	Campagna, kæm'pa:nə
Breadalbane, bri'ɔ:lbən, bri'dælbən	Campden, 'kæmdən
Brechin, 'brijkin	Canaan, 'keinən
Bridlington, 'bridliŋtən, 'bə:liŋtən	Candace, kæn'deisi
Broke, 'bruk	Capell, 'keipəl
Brougham, 'bru:əm	Carew, 'keiri, kə'ruw
Broughton, 'brɔ:tən	Carlyon, kə:laiən
Buckleugh, bə'kluəw	Carmichael, kə'maikəl
Buchan, 'bʌkən	Carnegie, kə'negi, kə'negi
Buchanan, bju'kænən	Castlerea (-reagh), kə:səl'rei
	Catholic, 'kæθəlik
	Cavan, 'kævən

Wordlist:

Chalfont, 'tʃɑ:fənt
 Champlain, ʃæm'plein
 Chandos, 'ʃændəs
 Charlemagne, 'ʃa:ləmeɪn
 Charon, 'ke:ron
 Charteris, 'tʃa:təz
 Cheetham, 'tʃi:təm
 Chersonese, 'ke:sonijs
 Cheshire, 'tʃeʃə
 Chetwode, 'tʃetwud
 Cheyne, 'tʃeini
 Chicago, ʃi'ka:gou
 Chichele, 'tʃitʃeli
 Chisholm, 'tʃizəm
 Chiswick, 'tʃizik
 Cholmeley, Cholmondeley, Chomley, 'tʃʌmlɪ
 Chrysostom, 'krisəstəm
 Cincinnati, sinsi'næti
 Cirencester, 'sairənsesto,
 'sisestə, 'sizitə, 'sistə
 Claverhouse, 'kleivəz
 Clough, 'klʌf
 Cochrane, 'kəkrən
 Cockburn, 'koubən
 Cocles, 'kəklijz
 Cocytus, ko'saitəs
 Coke, 'kuk
 Colclough, 'koukli
 Colquhoun, ko'huwn
 Combe, 'kuwm
 Compton, 'kəmtən, 'kəm-
 tən
 Connaught, 'kənət
 Constable, 'kənstəbəl
 Conyngham, 'kəniŋhəm
 Corkran, 'kəkrən

Beth-Demo

Cortes, 'kə:tijz
 Couch, 'kuwtʃ
 Courthope, 'kə:təp
 Cousens, 'kʌzənz
 Cowen, 'kouən, 'kauən
 Cowper, 'kuwpə, 'kaupə ;
 (poet) 'kuwpə
 Cozens - Hardy, 'kʌzənz-
 ha:di
 Creighton, Crichton,
 'kraɪtən
 Croat, 'krouæt
 Cromartie, 'krəməti
 Crombie, 'krəmbi, 'krəmbi
 Cromwell, 'krəmwlə
 Cupar, 'kuwpə
 Cymric, 'kimrik, 'kʌmrik
 Czar, 'za:
 Czarewitch, 'za:rivitʃ
 Czarina, za'rijnə
 Czech, tʃek
 Czerny, 'tʃə:ni

 Dalbiac, 'də:lbɪæk
 Dagleish, 'dælgliʃ
 Dalhousie, də'l'hauzi
 Dalmeny, 'dælmijni
 Dalziel, 'deiəl
 Damocles, 'dæmoklijz
 Darius, də'raiəs
 Dauphin, 'də:fin
 Deborah, 'debərə
 Delhi, 'deli
 Delilah, di'lailə
 Demosthenes, di'məs-
 θənijz

Demy (Magdalen College, Oxford), dí'mai	Gairdner, 'ga:dne
Denbigh, 'denbi	Galway, 'gɔ:lwei
Derby, 'da:bi	Gawain, 'gæwein
Deuteronomy, djuwtə-'rənəmi	Geddes, 'gedis
Dives, 'daivijz	Geikie, 'gikki
Donegal, dən'i'gɔ:l	Geoffrey, 'dʒefri
Donoghue, 'dənəhuw	Geoghegan, 'geigən
Doughty, 'dauti	Giaour, 'dzaʊə
Drogheda, 'drəhədə	Gibraltar, dʒi'brotə
Dvořák, 'dvɔ:žek	Giffen, 'dʒifən
Ecclesiastes, iklijzi'æstijz	Glamis, 'glə:mz
Edinburgh, 'edinbərə, -brə	Glasgow, 'glæsgou
Eisteddfod, aɪs'teðvəd	Gloucester, 'gləstə
Elcho, 'elkou	Gomme, 'gəm
Elgin, 'elgin	Goschen, 'gousən
Elizabethan, elizə'bijθən	Gough, 'gɔ:f
Elysian, e'lizjən	Greaves, 'greivz
Elysium, e'lizjəm	Greenwich, 'grinidʒ
Elzevir, 'elzivə:, -viə	Grosvenor, 'grouvnə
Euripides, ju'ripidijz	Guildford, 'gilfəd
Europe, 'ju:rəp	Gye, 'gai
European, juro'pi:ən	
Exmouth, 'eksməθ	
Faust, 'faust	Hades, 'heidijz
Faustus, 'fɔ:stəs	Haigh, 'heig
Fe(a)therstonhaugh, 'feðəstənhaʊ:	Hamish, 'heimɪʃ
Fildes, 'faildz	Harcourt, 'ha:kət
Folkestone, 'foukstən	Harlech, 'ha:lik
Foulis, 'faulz	Hastings, 'heistinjz
Fowey, 'fɔ:i	Hawarden, 'ha:dən,
Froude, 'fruwd	'heiwo:dən
Gaelic, 'gælik (Scotland), 'geilik (Ireland)	Haweis, 'hɔ:wis, 'hɔ:is
	Headlam, 'hedləm
	Hebe, 'hijbi
	Heneage, 'henidʒ
	Hercules, 'hə:kju:lijz
	Hermione, hə'maioni
	Herodotus, he'rədətəs

Wordlist:

Herschell, 'hə:ʃəl
 Hertford, 'hə:fəd
 Hervey, 'hə:vi
 Hobart, 'hə:bət
 Holmes, 'həumz
 Holyhead, 'həlihed
 Hopetoun, 'houptən
 Horace, 'hərəs
 Hough, 'həf
 Houghton, 'hə:tən, 'hautən
 Huguenot, 'hjuwgənət
 Huish, 'hjuwiʃ
 Ian, i:ən
 Iddesleigh, 'idsli
 Ingelow, 'indʒələu
 Iona, ai'ounə
 Iroquois, 'irokwa:
 Israel, 'izrəel
 Ithaca, 'iθəkə
 Iveagh, 'aivi
 Ixion, i'ksaiən
 Jaïrus, dʒə'airəs
 Jaques ("As you like it"),
 'dʒeikwiz
 Jean, 'dʒijn
 Jerusalem, dʒi'ruwsələm
 Jervaulx (Abbey),
 'dʒə:vou
 Jervis, 'dʒə:vɪs
 Jervois, 'dʒə:vɪs
 Jeune, 'dʒuwn
 Johannesburg, dʒo'hænis
 bə:g
 Kaiser, 'kaizə
 Kearsarge, 'ki:əsə:g
 Kedleston, 'kələstən; (Der-
 byshire), 'kedəlstən

Demy-Ley

Keighley, 'kijli, 'kaili,
 'kijθli
 Keightley, 'kijtli
 Keith, 'kijθ
 Keogh, Keough, K'Eogh,
 Kehoe, 'kjou
 Ker, 'kə:, ka:, kəə
 Keswick, 'kezik
 Keynes, 'keinz
 Khedive, ke'dijv
 Kirkby Stephen, 'kə:bi
 'stijvən
 Kirkcudbright, kə'kuwbri
 Knollys, Knowles, 'noulz
 Koran, 'kɔ:rən, kɔ:ræn,
 kɔ:rə:n
 Kough, 'kjou

 Laffan, 'læfən, lə'fæn
 Lama, 'lə:mə
 Laocoön, lei'oukoən
 Lares, 'le:rijz
 Lascelles, 'læsəlz
 Lathom, 'leiθəm
 Layard, 'le:əd
 Leamington, 'lemin:tən
 Lefevre, lə'fijvə
 Lehmann, 'leimən
 Leicester, 'lestə
 Leigh, 'lij
 Leighton, 'leitən
 Leitrim, 'lijtrim
 Leominster, 'lemstə
 Le Queux, lə'kjuw
 Leveson-Gower, 'ljuwsən-
 'go:
 Ley, 'lij

Leys (school), <i>lɪz</i>	Mainwaring, 'mænərɪŋ
Lisle, <i>lail</i>	Majendie, 'mædʒəndi
Llandudno, <i>læn'didnou</i>	Malet, 'mælit
Llewellyn, <i>lu'elin</i>	Maori, 'ma:ori
Lochiel, <i>lo'kijl</i>	Marazion, mærə'zaiən
Loughboro, <i>ləfbərə</i>	Marjoribanks, 'mæ:tʃbəŋks
Lovibond, <i>ləvbənd</i>	Marlborough, 'mæ:lbərə
Lugard, <i>lu'ga:d</i>	Marseillaise, 'mæ:sə'leiz
Luke, <i>luwk</i> , <i>ljuwk</i>	Marylebone, 'mæribən
Lymington, <i>limiŋtən</i>	Masham, 'mæʃəm, 'mæsəm
Lyons, <i>laiənz</i>	Massachusetts, mæsə- 'tʃuwsits
Lyveden, <i>livdən</i>	Mather, 'mæðə
 	Maughan, 'mə:n
M'Gee, M'Ghee, <i>mə'gij</i>	Maurice, 'məris
Machiavelli, <i>mækjə'veli</i>	Medici, 'meditʃi
Mackay, M'Kay, <i>mə'kai</i>	Meiklejohn, 'mikəldʒən
Mackenzie, <i>mə'kenzi</i> , <i>mə'kepi</i>	Melhuish, 'melɪʃ
Maclean, <i>mə'klein</i>	Menpes, 'mempis
MacLehose, <i>mækəlhous</i>	Mentone, men'touni
Macleod, <i>mə'klaud</i>	Menzies, 'mijiz, 'mejiz
Macmahon, <i>mək'ma:n</i>	Meux, 'mjuwz, 'mjuwks
MacManus, <i>mək'mænəs</i>	Micheldever, 'mitʃəldevə
Macnamara, <i>mækne'ma:rə</i>	Milan, 'milən, mi'læn
Macneill, <i>mək'nijl</i>	Millard, mi'lə:d, 'miləd
Maconochie, <i>mə'kəŋki</i>	Mivart, 'maivət
Macquoid, <i>mə'kɔid</i>	Mohun, 'muwn
Magdalen(e) (College), <i>mə:dlin</i>	Moleyns (de), 'məlinz
Magna Charta, <i>mægnə 'ko:tə</i>	Molyneux, 'məlinjuw
Magrath, <i>mə'gra:</i>	Momerie, 'məməri
Maguire, <i>mə'gwaiə</i>	Monck, 'məŋk
Mahan, <i>mə'hæn</i> , <i>ma:n</i>	Monckton, 'məŋktən
Maharajah, <i>məhə'rə:dʒə</i>	Monro(e), <i>mən'rou</i>
Mahomet, <i>mə'həmit</i>	Montaigne, <i>mən'tein</i>
Mahoney, <i>'ma:ni</i>	Morant, <i>mo'rænt</i>
	Moule, 'muwl, 'moul
	Mowbray, 'moubri, muwbri

Wordlist:

Leys-Punjab

Naas, 'neis
 Napier, 'neipjə, 'neipi:ə
 Neil, 'nijl
 Nemesis, 'nemesis
 Nepean, ni'pijn
 Nereid, 'nijriid
 Newnes, 'njuwnz
 Newquay, 'njuwkij
 Nice, 'nijs
 Nigel, 'naidʒəl
 Nineveh, 'ninivi, -və
 Nirvana, nə:'va:nə
 Northcote, 'nɔ:θkət

 Oban, 'oubən
 O'Callaghan, o'kæləhən
 Oceania, ouʃi'einjə
 Oceanic, ouʃi'ænik
 Odysseus, o'disjuws
 Odyssey, 'ɔdɪsɪ
 Ogilvy, 'ougəlvi
 Ohio, o'haiou
 O'Meara, o'maɪ:rə
 Omega, 'ouməgə
 Orion, o'raiən
 Orpheus, ɔ:fjuws
 Osbourne, əzbən
 Ottawa, 'otewa:
 Oudh, 'uwd
 Ouless, 'uwlis
 Ouse, 'uwz
 Outram, 'uwtrəm
 Paget, 'pædʒɪt
 Palgrave, 'pɔ:lgreiv
 Pall Mall, 'pel'mel, 'pæl-
 'mæl
 Paraguay, 'pærəgwai

Paton, 'peɪtən
 Pegram, 'pijgrəm
 Pembroke, 'pembruk
 Penelope, pe'nelopi
 Penicuik, 'penikuk
 Pennefather, 'penifeθə
 Penrhyn, pen'rɪn
 Pentateuch, 'pentətjuwk
 Pepys, 'pijps
 Perowne, pə'roun
 Persephone, pə'sefəni
 Persia, 'pə:ʃə
 Petrie, 'pijtri
 Pharaoh, 'fə:rou
 Philippi, fɪ'lipai
 Pigott, 'pigət
 Pinero, pi'nɛ:rou
 Pirbright, 'pə:bræt
 Pirie, 'piri
 Pleiades, 'plaiədijz
 Poe, 'pou
 Pole, 'puwl
 Pole Carew, puwl'ke:iři
 Ponsonby, 'pənsənbi
 Pontefract, 'pəntifrækt,
 pʌmfrit (cakes)
 Powell, 'pouəl
 Powis, Powys, 'pouwɪs
 Powlett, 'pə:lit
 Praed, 'preid
 Prometheus, pro'mijθjuws
 Prowse, 'prəuz
 Psyche, 'saiki
 Pugh, 'pjuw
 Puleston, 'pilstən
 Pulteney, 'poultni
 Punjab, pən'dʒa:b, -ə:b

Pyramid, 'piːmid
Pythagoras, paɪ'θægərəs

Quixote, 'kwiksət

Rajah, 'raːdʒə
Raleigh, 'rɔːli, 'ræli
Ralph, 'reɪf, 'rælf, 'raːlf
Rayleigh, 'reɪli
Reay, 'rei
Rehan, 'reiən
Renaissance, ri'neɪsəns
Reuter, 'rɔɪtə
Reynard, 'renəd
Rheims, 'rijmz
Rhodesia, rou'dɪjzə
Rhys, 'rijs
Romney, 'rəmni
Rothesay, 'rəθsi
Rouse, 'ruwz, 'raʊs
Rowton, 'rɔːtən
Roxburgh, 'rəksbərə
Ruthven, 'rɪvən

Sacheverell, sæ'ʃevərəl
St Clair, 'sɪŋkleɪə
St John, 'sɪndʒən
St Leger, sənt'ledʒə,
 'siləndʒə
St Maur, 'simo:
St Neots, sə'niːts
St Paul, sənt'pɔːl
St Roch, sənt'rɔuk
Salisbury, 'sɔːlzbərɪ
Saltoun, 'sɔːltən
Sandys, 'sændz

Sanhedrin, 'sænhedrin
Sassenach, 'sæsenæk
Saunders, 'saːndəz
Scone, 'skuːn
Scrymgeour, 'skrimdʒə
Searle, 'sɔːl
Selous, sə'lūws
Seneca, 'senekə
Seton, Setoun, 'sɪtən
Severus, si'vɪrəs
Shaughnessy, 'ʃɔːnəsi
Sherbourne, 'ʃə:bən
-shire, ʃə (ʃɪə)
Shrewsbury, 'ʃruwzbəri,
 'ʃrouzberi
Sikh, 'sɪk
Slough, 'sləʊ
Somers, 'sʌməz
Somerset, 'sʌməsət
Sophocles, 'sɔfəkliːz
Southwark, 'saðək
Southwell, 'saðəl
Sphynx, 'sfɪŋks
Stagirite, 'stædʒɪrait
Stanton, 'staːntən
Stour, 'stuːə
Strachan, 'strə:n
Stranraer, stræn'raə
Symonds, Symons, 'simənz
Teignmouth, 'tinməθ
Telemachus, te'leməkəs
Terpsichore, tə:p'sikɔri
Thames, 'temz
Theobald, 'θibəld, 'θiːjobə:ld
Theseus, 'θijsjuws
Thorold, 'θɔːrəld

Thucydides, *θju'sididijz*
 Tighe, *'tai*
 Tintagel, *tin'tædʒel*
 Tollemache, *'təlmæʃ*
 Towcester, *'təistə*
 Toynbee, *'təinbi*
 Trafalgar, *trə'fælgə*, *'træ-felgə*
 Tredegar, *tri'dijgə*
 Trefusis, *tri'fjuwsis*
 Treloar, *tri'lɔ:ə*
 Trevelyan, *tri'veljən*, *tri-'veljən*
 Troubridge, *'truwbridʒ*
 Tynemouth, *'tinməθ*
 Tyrwhitt, *'tirit*
 Urquhart, *'ə:kət*
 Uruguay, *'ju:rəgwai*
 Uttoxeter, *'aksitə*
 Valparaiso, *vælpə'raizou*
 Vanbrugh, *'vænbrə*
 Van Dyck, *væn'daik*
 Vaughan, *'və:n*
 Vavasour, *'vævəsə*
 Venezuela, *veniz'weilə*
 Vezin, *'vijzin*

Viëtor, *'fi:əto:r*
 Villiers, *'viləz*
 Vinci, *'vintʃi*
 Waldegrave, *'wɔ:lgreiv*
 Walhalla, *væl'hælə*
 Waugh, *'wo:*
 Weguelin, *'wegəlin*
 Wemyss, *'wimz*
 Wesleyan, *'wezliən*
 Willard, *wi'lə:d*
 Wolseley, *'wulzli*
 Worcester, *'wustə*
 Wylie, Wyllie, *'waili*
 Xenophon, *'zenəfən*
 Xerxes, *'zə:ksijz*
 Yeames, *'jeimz*
 Yeatman, *'jeitmən*
 Yonge, *'jʌŋ*
 Yosemite, *jo'semiti*
 Zenana, *zi'na:nə*
 Zeus, *'zjuws*
 Zouche, *'zuwʃ*
 Zuider Zee, *'zaidə 'zei*

The above lists must be regarded as an experiment. It is not to be expected that the selection of words and in some cases the pronunciation indicated will commend themselves to all readers. Suggestions and criticisms are earnestly invited, so that it may be possible to improve the lists in subsequent editions.

APPENDIX III

On the Teaching of Reading.

THOUGH the teaching of reading does not strictly come within the scope of this book, a few hints may be given on the subject.

For the first stages the student is referred to the wholly admirable work of Miss Dale, based throughout on a careful study of the spoken language.

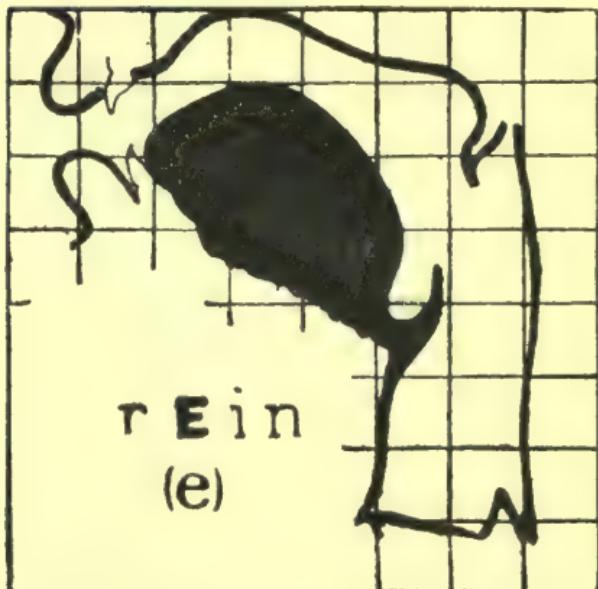
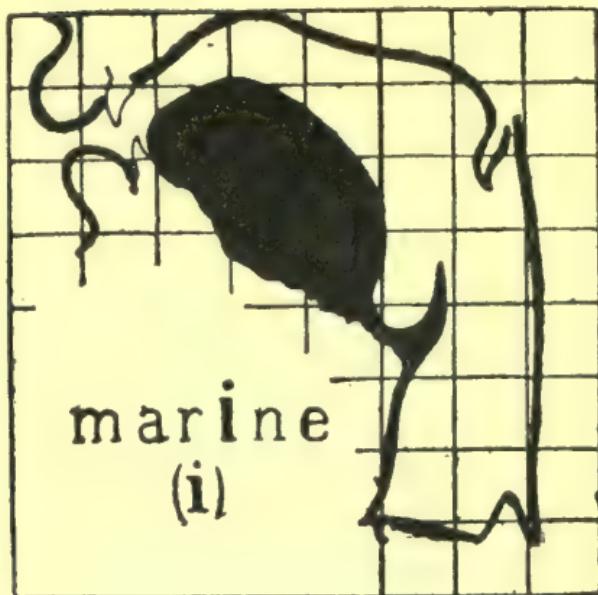
Later on it is important that the pupils should be able to read aloud with distinct articulation and an agreeable voice. Far the most helpful book is Mr Burrell's "Clear Speaking and Good Reading" (published by Longmans). He dwells on the importance of good breathing and a good posture, and gives suitable exercises for ensuring both. He condemns all that is affected or stagy; indeed his whole book is an eloquent plea for quiet and restraint. He rightly advises the teacher to listen carefully to good speakers, avoiding (as a rule) those of his own profession. In dealing with phonetics he hardly appreciates the advantages attaching to a thorough study of the language as it is actually spoken; but we can recommend without reserve the later chapters of his book (vi. The Reading Lesson; vii. Reading and Reciting; viii. Specimen Lessons in Recitation; ix. On the Higher Study of Reading and Speaking).

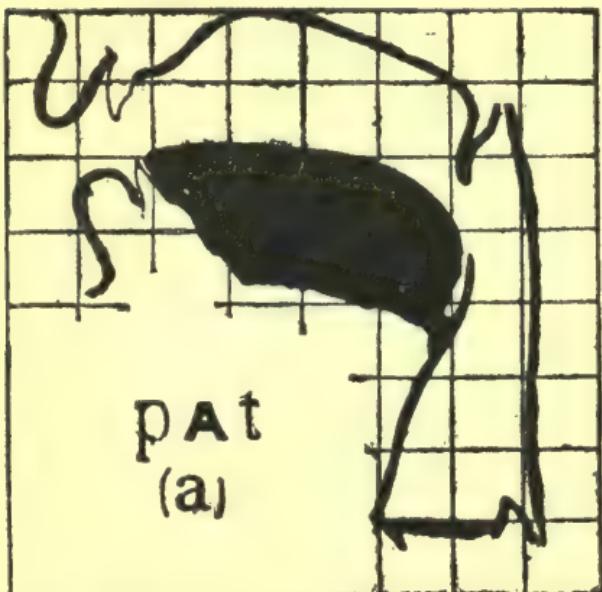
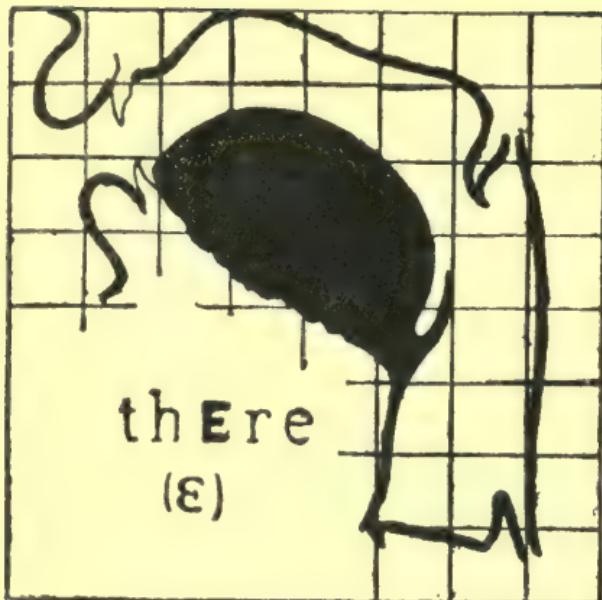
APPENDIX IV.

THE following diagrams serve to show the position of the tongue in the formation of some of the vowels.

Observe the different shapes of the mouth passage through which the breath passes.

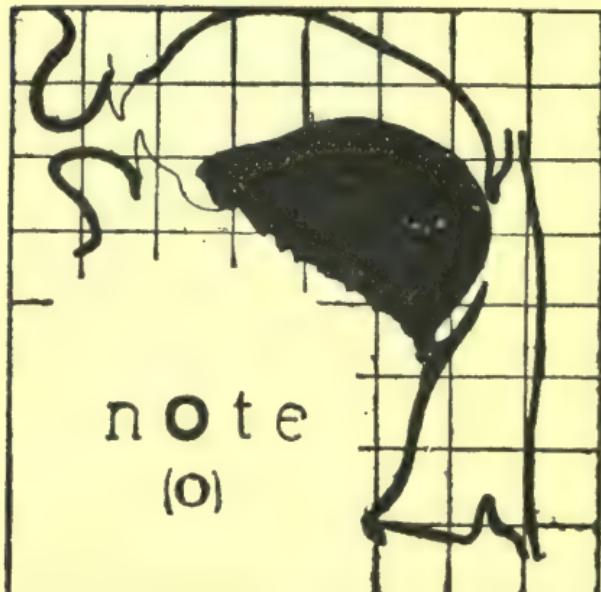
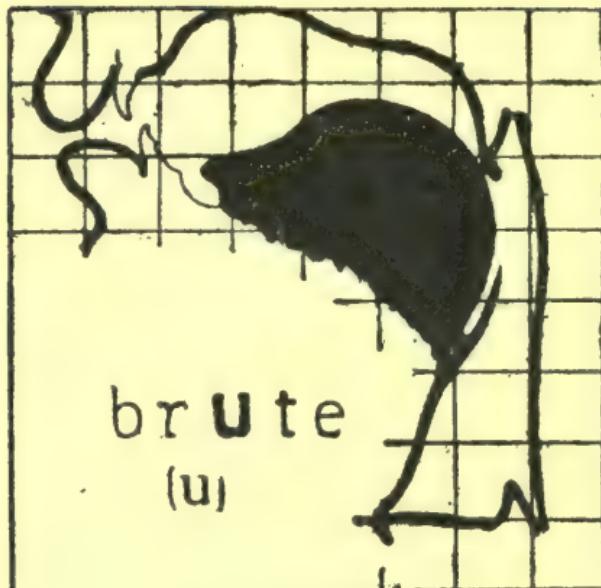
(These diagrams were originally prepared by Dr R. J. Lloyd.)

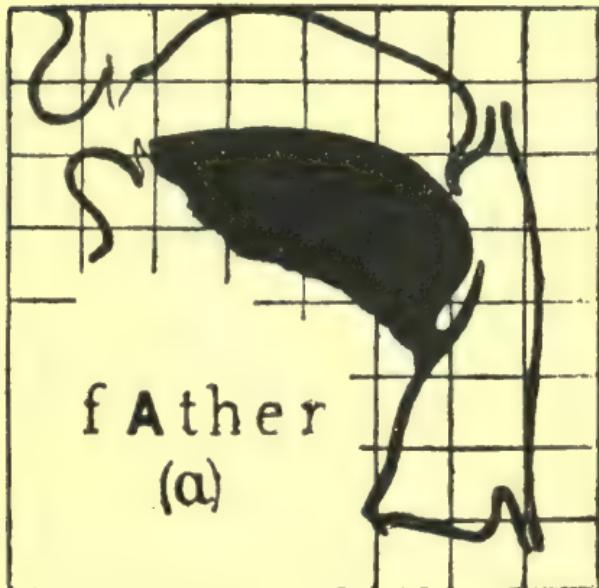
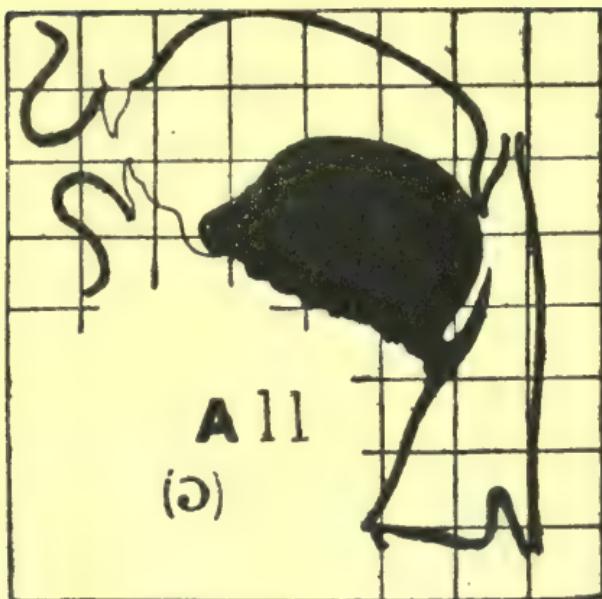




This diagram represents the vowel [a]. In northern English it is found in words like *pat*; in southern English it is the first part of the diphthong in *house* [haʊs], *bite* [baɪt].

Appendix IV.





The following diagrams are the result of experiments with an artificial palate, covered with fine powder. When certain sounds are uttered, the tongue touches the palate and some of the powder is removed. What is black in the diagrams indicates those parts of the hard palate which are touched by the tongue.



These diagrams show where the tongue touches the palate in the production of [ʃ] and [s] respectively.



English word toe



French word töt (to)

These diagrams are by Mr Dumville, and are taken from his *Elements of French Pronunciation and Diction*. They illustrate the manner of production of the English and the French [t]. It will be noticed that in the case of the English sound the tongue is farther back than in the case of the French sound.

SPECIMENS OF ENGLISH SPOKEN, READ, AND RECITED

SELECTED AND TRANSCRIBED BY
WALTER RIPPmann



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BEDFORD STREET, W.C. MCMXIII

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PREFACE

AN attempt was made in the *Sounds of Spoken English* to give a concise and simple account of the sounds existing in standard speech. The reception accorded to this venture was gratifying, and there is reason to believe that its appearance was opportune. The growing attention now fortunately devoted to the subject, not only by specialists but by all who are concerned for the right teaching of English, has shown the necessity for some such introduction to the scientific study of the speech sounds in the mother tongue. Unfortunately it has also led to the production of several manuals which show an ignorance of the subject that would be amusing if it were not calculated to confuse, and perhaps repel, the earnest beginner.

The present volume is the complement to *Sounds of Spoken English*. It contains a number of prose passages transcribed as simply as possible and carefully graduated, and also a selection of passages in verse. These reappear in the second part (pp. 49 and foll.) in the ordinary spelling, and beside them are parallel passages for practice.

The task of preparing the transcriptions has not been easy, and I am conscious that in the use (for instance) of weak forms, in the division into breath-groups, and in the stressing, there may often be a difference of opinion. It seemed to me that the only safe course to pursue was conscientiously to record my own speech. I am a born Londoner, and, except for a period of two years in my boyhood spent in Germany, I have never been seriously ex-

posed to other than southern English speech influences. The fact that I have lectured for some eighteen years, and have listened to many lectures, sermons, plays, and other forms of public speaking with much care, enables me to form an idea as to the modifications which are customary in standard speech when it is intended for other than merely conversational purposes.

It seems unnecessary to dwell on the justification of these variations in the speech of the individual according to the nature of his words and of his hearers. To speak in the home circle with the emphasis and intonation of the public speaker is not a whit less objectionable than to speak in public in a completely conversational manner.

The exercises will, I hope, be welcome to teachers, as they are intended to encourage an active interest on the part of the student. The object of this volume, as of its companion, is not to lay things down dogmatically and to supply an infallible guide, but to stimulate interest, to train the powers of observation, and to lead on to a serious and thorough study of a subject with the fascination and the educational value of which I am becoming more and more deeply impressed.

In the preparation of *Specimens of English* I have received valuable criticisms and suggestions from Mr H. W. Atkinson, Dr E. R. Edwards, Mr D. Jones, Mr B. MacDonald, Mr J. Oliphant, Miss V. Partington, Mr E. C. Quiggin, and Mr S. A. Richards, and I wish to express my sincere thanks to them and to all who may contribute to make the book more useful.

WALTER RIPPmann

EASTER, 1908

NOTE ON THE TRANSCRIPTION

THE mode of transcription adopted is that of the *Association phonétique internationale* in its simplest form as applied to English. It is hoped that for English students (for whom this book is primarily intended) it will prove adequate. As, however, the book may also be used by foreign students, it seems advisable to add the following notes on the representation of various sounds. The references are to sections in the *Sounds of Spoken English*.

Stops.

[p, t, k] The aspiration (*Sounds*, § 22, 1 ; § 24, 1 ; § 25, 1) has not been indicated.

[b, d, g] Initially and finally these sounds are not fully voiced, unless they are in contact with voiced sounds in preceding or following words. Initially they start voiceless, finally they end voiceless.

[m, n, ŋ] The fact that these sounds are often partly voiceless (*Sounds*, § 22, 3 ; § 24, 3 ; § 25, 3) has not been indicated. There is also no indication of the varying quantity. The length of the nasals in such words as *lamb*, *man*, *ring*, *hand* (*i.e.* final, or before final voiced sound) and the lengthening of the preceding vowel are often ignored by foreigners.

In cases where a nasal has syllabic value, no special sign has been used to show this; the nature of the surrounding sounds makes it obvious.

Continuants.

[v, ʒ, z, ð] The partial unvoicing of these sounds (*Sounds*, §§ 27, 30, 31) initially and (in a more noticeable fashion) finally before the voiceless initial of the next word or before a pause has not been indicated. Many foreigners here (as in the case of [b, d, g]) tend to make the sounds too sonorous, *i.e.* accompany the articulation with vibration of the vocal chords throughout.

[dʒ] Many foreigners make the [ʒ] much too sonorous in this combination.

[θ, ð] Foreigners often produce excessive friction by putting the tongue well between the teeth.

[m] No notice has been taken of the voiceless *wh* (*Sounds*, § 26). There is no evidence that it is regaining lost ground among speakers of standard English.

[r] The English *r* is generally untrilled (*Sounds*, § 32); for this the phonetic symbol is strictly [ɹ]. The fact that after voiceless sounds the *r* may become voiceless has not been indicated.

[l] If the *l* is pronounced with the tongue right against the teeth (as in some foreign languages) the effect is unpleasant to English ears, especially when the sound is final (*Sounds*, § 33). The fact that after voiceless sounds the *l* may become voiceless and that *l* often is syllabic has not been indicated.

Vowels.

[ai, au] Of the various forms in which these diphthongs (*Sounds*, § 40) appear, those indicated are the safest for foreigners; they should, however, bear

in mind that the second element is lax, by no means a close [i] or [u].

[ə] This is the peculiar English sound (*Sounds*, § 43), with tongue drawn far back and no appreciable lip-rounding. It differs materially from the standard French and German [œ]. The written *o* in unstressed positions has values ranging from [ə], or even [o], to [œ]; no attempt has been made to distinguish these, which vary according to the speaker and the context.

[ei] The first part of this diphthong (*Sounds*, § 41) is not so open as the first sound in *air*, nor so close as the vowel in French *été*, German *Schnee*. The *e* in *pen* is similarly a middle [e].

[ou] The first part of this diphthong (*Sounds*, § 44) is not so open as the first sound in *or*, nor so close as the vowel in French *rose*, German *Rose*.

[i:, u:] These sounds (*Sounds*, §§ 42, 45) are not uniform long vowels.

[i] The short *i* in *fin* (strictly [ɪ]) is laxly articulated (*Sounds*, § 42); it is not the close sound of *i* in French *fine*. The [i] in unstressed prefixes and suffixes, *e.g.* in *before*, *inquire*, and in *very*, *houses*, is a very lax sound, and should never be identified with the lax [ɪ]. The two vowels in *lily* are not identical. The vowel in *the* before a word beginning with a vowel is a more or less tense [i].

[u] The short *u* is also laxly articulated (*Sounds*, § 45).

[ə:, ə', ə] Three varieties of quantity (to which correspond slight varieties of quality) have been indicated in the case of the dull [ə] sound. There

is also an unstressed vowel intermediate between [ə] and [æ], heard in deliberate speech, in such words as *abstain*, *and*. This has not been indicated in the transcription.

Variations in length conditioned by following consonants.

Long vowels or diphthongs are shortened before voiceless consonants; consider the following pairs:—

bard : *barter*, *wide* : *white*, *loud* : *lout*, *fade* : *fate*,
broad : *brought*, *feed* : *feet*, *rude* : *root*, *mewed* : *mute*;

halve : *half*, *wives* : *wife*, *(to) house* : *(a) house*, *baize* :
base, *haws* : *horse*, *leave* : *leaf*, *soothe* : *sooth*, *(to) use* :
(a) use.

Short vowels are lengthened before voiced consonants; consider the following pairs:—

back : *bag*, *let* : *led*, *lock* : *log*, *rip* : *rib*, *foot* : *hood* ;
as : *has*, *hiss* : *his*.

The shortened long vowel is still longer than the lengthened short vowel; consider the following series:—

bead : *beat* : *bid* : *bit*,
feel : *feet* : *fill* : *fit*,
rude : *root* : *hood* : *foot*.

These variations of length have not been indicated.

Vowels followed by r.

In such cases as *near*, *nearest*; *poor*, *poorest* the first vowel is open (strictly [ɪ :], [ʊ :]) and is followed by [ə], which is distinct when the *r* is not pronounced, but very faint when the *r* is pronounced.

In the former case it has been printed [ə], in the latter [°]. Compare the values of [ə] in *hears*, *hear*, *hearing*.

Stress.

The rule in the transcription of the *Association phonétique internationale* is to indicate stress by placing an accent *before* the stressed syllable. To English students previously unfamiliar with the transcription this seemed likely to be misleading; and it certainly does not catch the eye so well as the method here adopted, by which thick type is used to indicate stress. Some striking means of suggesting the peculiar stress of English is required in the case of foreigners, who find it particularly difficult to acquire.

Breath pauses.

Three kinds of breath pauses have been indicated. Roughly speaking, the sign | may be regarded as equivalent to a comma, || to a semi-colon, and | — | to a full stop.

Pitch.

No attempt has been made to indicate pitch, for anything short of a musical notation seems unsatisfactory. It is here that the voice of an educated speaker of English, or, in default, records on a good talking machine, are essential.

The bracketed signs of exclamation and interrogation—(!) and (?)—placed at the beginning of exclamations and questions may prove useful to the reader.

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SPECIMENS OF ENGLISH TRANSCRIBED

THESE words of Carlyle (from *Sartor Resartus*) are **1** on a high level of dignity, and should be read aloud in the solemn tone of conviction, with full and rather low pitched voice. The transcription is characterised by frequency of stresses and of pauses, and by the small number of weak forms.

Time: $4\frac{1}{2}$ to 5 minutes.

It is of course possible to read the passage more quickly; but the transcription here given is an example of extremely deliberate and emphatic speech, as far removed from the conversational as possible.

tu: men ai ənə | ənd nōu θə:d | — | fə:st || ðə
tə:lwə:n kra:ftsmən | ðə:t wið ə:θmeid implimənt |
lə:bə:riəsli kə:pə'z ði ə:θ | ənd meiks hə' mænz
4 | — | venərəbl tu mi: | iz ðə hə:d hænd || krukid |
kə:s || we'rin | nə:twiðstændip | laiz ə kə:niŋ və:tju |
indifi:zibli rɔ:iel | æz əv ðə septər əv ðis plænit
| — | venərəbl tu: | iz ðə rʌgid feis | ə:l weðə:tænd
8 | bisɔ:ld || wið its ru:d intelidzəns || fər it iz ðə
feis əv ə mæn liviŋ mænlaik | — | (!) ou | bə:t ðə
mə: venərəbl fo ðai ru:dnis | ənd i:vən biko:z wi:
mʌst piti | æz wel əz ləv ði: ! || (!) hə:dli intri:tid
12 brʌðə! || fər əs wəz ðai bæk sou bent | fər əs wə:
ðai streit limz ənd fi:gə'z sou difɔ:md || ðau wə:t
auə kə:nskript | ən hu:m ðə lət fel | ənd fai:tiŋ auə

(1) bætlz wə't sou mæ:d | — | fər in ði: tu: lei ə gəd-krieitið fə:m | bæt it wəz nət tu bi ʌnfouldid || 16
inkræstid məst it stænd | wið_ðə ðik ædhi:gnz ənd
difeisments əv leibə || ænd ðai bədi | laik ðai soul |
wəz nət tu nou fri:dəm | — | (!) jet | təil ən! | (!) təil
ən! || ðau ə:t in ðai djus:ti | bi: aut əv it hu: mei || 20
ðau təilist | fə ði ə:ltugeðə indispensebl | fə deili
bred | — |

ə seknd mæn ai ənə | ənd stil mə: haili | — |
him | hu: iz si:n təiliŋ | fə ðə spiritjuəli indispensebl 24
|| nət deili bred | bæt ðə bred əv laif | — | (?) iz
nət hi: tu: in hiz djus:ti? || indeveriŋ tə:dz inwə:d
hə:məni || rivi:liŋ ðis | bai ækt ə bai wə:d | əru: ə:l
hiz autwə:d indevə'z | bi: ðei hai ə' lou | — | haiist 28
əv ə:l | wen hiz autwə:d ənd hiz inwə:d indevər ə' wə:n
|| wen wi kən neim him ə:tist || nət ə:θli kra:ftsmən
ounli | bæt inspae:d əpikə | (!) hu: | wið hevnmeid 32
impliment | kəŋkə'z hevn fər əs! | — | if ðə pur
ənd həmbl təil || ðət wi: hæv fu:d || (?) məst nət ðə
hai ənd glə:riəs | təil fə him in rite:n || ðət hi: hæv lait
| hæv gaidns | fri:dəm | immə:tæliti? | — | ði:z tu: 36
| in ə:l ðə:d digri:z | ai ənə || ə:l els iz tʃə:f ənd dəst
| wits let ðə wind blou | wiðər it listiθ | — |

ənspi:kəbli tətʃiŋ iz it | hauəvə | wen ai faind
bouθ dignitiz junaitid || ənd hi: | ðət məst təil 40
autwə:dli | fə ðə louist əv mænz wənts | iz ə:lsou
təiliŋ inwə:dli | fə ðə haiist | — | səblaimə | in
ðis wə:ld | nou ai nəθiŋ | ðæn ə peznt seint || kud
sətʃ nau eniwe:ə bi: met wið || sətʃ ə wə:n | wil teik 44
ði: bæk tu næzəreθ itself || ðau wilt si: ðə splendor
əv heven | spriŋ fə:θ | frəm ðə həmblist dəpθs əv
ə:θ | laik ə lait ʃainiŋ in greit da:knis | — |

(i.) In the transcription all stressed vowels have (1) been printed in the same heavy type; but there are some which would naturally be uttered with more force than the rest, and these may be called "extra stresses." Write out the passage in the ordinary spelling, indicating the extra stresses by double underlining, and underlining once the ordinary stresses.

(ii.) Read the passage and pay particular attention to your variations of pitch. Try to indicate them by a curved line which moves above or below a straight line (representing your middle pitch), according as your voice rises or falls.

(iii.) Get some one else to read the passage to himself several times, until he is familiar with it, and then to read it aloud to you. Pay attention to the way in which he pronounces *of, and, to, the, be, he, we*.

(iv.) Let him read it again, and this time consider the distribution of stresses and pauses.

(v.) Let him read it once more, and note his variations of pitch.

(vi.) Consider the way in which final (written) *r* has been treated in the above transcription.

(vii.) Does the transcription strike you as being, in any detail, pedantic or careless?

2 The extract from Burke's *Thoughts on the Cause of the Present Discontents* has been transcribed as though it were taken from a speech delivered to a large assembly, and is assumed to be spoken very deliberately, so that every word may be heard by all. The transcription therefore shows extreme care in delivery, such as is only suitable in the circumstances suggested: If the same passage be read to a small circle, the number of stresses and pauses would be somewhat reduced, and weak forms would be more frequent. This may be regarded as an exercise in oratorical speech.

Time: about 7 minutes.

it iz indi:d in nou wei w^ānde'ful | ðæt s^āt^ā p^āisnz
 ſud meik s^āt^ā dekl^ārei^ānz | — | ðæt konek^āſen ənd
 fæk^āſen a'r ikwiv^ālent t^āːmz | iz ən opin^ājən | wit^ā
 hæz bi'n ke'fuli inkalkeitid | et ə:l taimz | bai 4
 ʌnk^ānſtitju:ʃ^ānel ſteitsm^ān | — | ðə ri:z^āen iz evi-
 d^ādent | — | wailſt men a' liŋkt^ā tugeð^ā | ðei i:zili ənd
 ſpi:dili komju:nikeit ði əla:m əv eni i:vil dizain
 | -- | ðei a'r ineibld | tu fæð^āem it wið k^āmən 8
 kauns^āl | ənd tu opouz it wið ju'naitid ſtreŋθ ||
 w^āræz | wen ðei lai disp^āest || wiðaut k^āns^āt | ə:de
 | a' diſiplin || komju:nikei^ānz iz ʌnſe:tn || kauns^āl
 difiklt | ənd rizistəns impræk^ātikəbl | — | w^ā 12
 men a' n^āt əkweintid wið i:t^ā ʌð^āz prinsiplz | n^ār
 ikſpi:riənt in i:t^ā ʌð^āz tælənts | n^ār et ə:l præk^ātist
 in ðe'ə mju:tjuəl hæbitju:dz ənd dispozi^ānz | bai
 dʒoint efə'ts in biznis || nou p^āſənəl k^ānfidns || 16
 nou frendſip || nou k^āmən interest || ſabsiſti^ā əm^āŋ
 ðəm || it iz evid^āntli imposibl | ðæt ðei k^ān ækt ə
 p^āblik p^ārt wið ju'nif^āmiti | p^ā'ſivi:rəns | a'r efikəsi 20

| — | in ə kɔnekʃn || ðə moust inkənsidərəbl mæn | (2)
 bai ædip tu ðə weit əv ðə houl | hæz hiz vælju | ænd
 hiz ju:s || aut əv it || ðə greitist tælənts a' houli
 24 **Ansə:visəbl** tu ðə pəblik | — | nou mæn | hu' iz nət
 infleimd bai veinglə:ri intu inθju:ziæzm || kæn flætə
 himself | ðæt hiz singl | **Ansəpə:tid** | desəltəri |
Ansistimætik indevə'z || a'r əv pauə tu difi:t ðə **sətl**
 28 dizainz | ænd ju:naitid kəbælz | əv æmbiʃəs_sitiznz
 | — | wen bæd men kombain | ðə gud məst əsouʃieit
 || els ðei wil fə:l | wʌn bai wʌn | ən **Apitid** sækrifais |
 in ə kontemptibl strægl | — |

32 it iz nət inəf | in ə sitjueiʃən əv **trəst** in ðə
 kəmənwelθ | ðæt ə mæn mi:nz wel tu hiz **kəntri** ||
 it iz nət inəf | ðæt in hiz singl pə:sən | hi: nəvə did
 ən i:vil ækt || bət ə:lweiz voutid əkɔ:diŋ tu hiz kən-
 36 **ʃns** || ænd i:vən həræjd əgeinst evri dizain | witʃ
 hi: æprihendid tu bi' predʒudiʃl tu ði intərests əv hiz
kəntri | — | ðis innəkʃəs ænd inefektjuəl kærəktə |
 ðæt si:mz fə:nd əpən ə plæn əv əpələdʒi ænd **diskal-**
 40 **peisən** | fə:lz mizərəbli ʃə:t əv ðə **mə:k** əv **pəblik**
 dju:ti | — | ðæt dju:ti dimə:ndz ænd rikwaiə'z |
 ðæt wət iz rait | ʃud nət ounli bi' meid noun | bət
 meid prevələnt || ðæt wət iz i:vil | ʃud nət ounli bi'
 44 **ditektid** | bət difi:tid | — | wen ðə **pəblik** mæn |
 omits tu put himself in ə sitjueiʃən | əv du:ŋ hiz
 dju:ti wið ifekt || it iz ən omiʃn | ðæt **frəstreits** ðə
 pə:pəsiz əv hiz **trəst** | ə:lmouſt əz mətʃ | æz if hi
 48 hæd fərməli bitreid it | — | it iz ʃu:eli nou veri
 ræʃənəl əkaunt əv ə mænz laif | ðæt hi hæz ə:lweiz
 æktid rait || bət hæz teikn speʃl kə:o | tu ækt in **sətʃ**
 ə mænə | ðæt hiz indevə'z | kud nət pəsibli bi'
 52 **prodəktiv** əv eni kənsikwəns | — |

(2) ai du: not w^ʌnd^ə | ðæt ðe biheiv^ə ov meni pa:tiz |
 ñud hæv meid p^əsnz ov tender ənd skru:pjules
 v^ətju: | samw^ət aut əv hju:m^ə | wið ə:l s^əts əv
 konek^əsn in p^əlitiks | — | ai ədmit | ðæt pi:pl 56
 fri:kw^əntli əkwai^ə | in s^ət^ʃ konfed^əresiz | ə nærou |
 big^ətid | ənd proskriptiv spirit || ðæt ðei a'r æpt tu
 siŋk ði aidi^ə əv ðe d^əñener^əl gud | in ðis se:k^əmskraibd
 ənd pa:ʃ^əl interest | — | bat || w^ə'e dju:ti rend^ə'z ə 60
 kritikl sitjuei^əñ ə nes^əs^əri w^ʌn || it iz aue dju:ti |
 tu ki:p fri: fr^əm ði i:vilz etend^ənt əpon it || ənd
 not | tu flai fr^əm ðe sitjuei^əñ itself | — | if ə f^ətris
 iz si:tid in en ñanhoulsem s^ə'e || en əfis^ər əv ðe g^əris^əñ 64
 | iz oblaid^əd tu bi: etentiv tu hiz hel^θ || bat hi m^əst
 not diz^ət hiz stei^ən | — | evri profes^ən || not
 iksepti^ə ðe glo:ri^əs w^ʌn əv ə sould^əz | o' ðe seikrid
 w^ʌn əv ə pri:st || iz lai^əbl tu its oun pa:tikjule 68
 vaisiz || wit^ʃ | haueve | f^ə:m nou a:gjum^ənt əgeinst
 ðouz weiz əv laif || no'r a' ðe vaisiz ðəmselvz inevit^əbl
 tu evri individju^əl in ðouz profes^ənz | — | əv s^ət^ʃ ə 72
 neit^əñ | a' konek^ənz in p^əlitiks || esen^əli nes^əs^əri |
 f^ə ðe ful p^əf^ə:mens əv aue p^əblik dju:ti || eksident^əli
 lai^əbl | tu did^əñener^əit intu fæk^ən | — | k^əm^ənwel^θs
 a' meid əv fæmiliz || fri: k^əm^ənwel^θs | əv pa:tiz 76
 ə:lsou || ənd wi' mei æz wel əfe:m || ðæt aue næt^əsurel
 riga:dz ənd taiz əv bl^əd | tend inevit^əbl | tu meik
 men bæd sitizn^z || æz ðæt ðe b^əndz əv aue pa:ti wi:kn
 ðouz | bai wit^ʃ wi a' held tu aue k^əñtri | — | 80

(i.) Read this passage (as printed on p. 50) more (2) quickly, as you would read it to a friend, taking about 4 minutes, or you may read only the first section, taking $1\frac{1}{2}$ minutes. Do this several times, and then note in what respects your reading differs from the transcription.

(ii.) Consider the variations of pitch in your voice as you read the second section.

(iii.) Get some one to read the second section aloud (after reading it to himself several times), and criticise (a) his distribution of pauses and stresses, (b) his variations of pitch, (c) his use of weak forms.

(iv.) Read the third section several times, gradually increasing your speed, but still articulating quite clearly and not ceasing to be distinctly intelligible at a distance of 30 feet. You should be able to read this section in a little under a minute.

(v.) Read repeatedly and then transcribe the passages from Chatham, Erskine, Ruskin, and Kinglake on pp 53 to 60, in a form suitable (a) for a large audience, (b) for a small circle. Utilise them also for exercises similar to those suggested above.

3 A serious and dignified passage from Hume's *History of England*, telling of the last days of Queen Elizabeth, and briefly summing up her character.

Such a passage might be quoted in a lecture, and would then in all probability be read in an impressive, almost solemn, manner. There would be a slow rate of speech, and consequently a smaller number of sounds in a breath group, more frequent stresses, and fewer weak forms than in ordinary speech. The very wording suggests this — it is literary, not conversational; thus the first sentence in conversational language would run :

naθiŋ matʃ hæpnd_dju:riŋ ðe rest əv ðis rein

Particular attention should be given to the form in which those words which may be strong or weak appear in this passage. Perhaps no two lecturers would read it in quite the same way, and they would differ in this respect as well as in pitch and stress. The transcription gives particularly slow and precise speech; it might be a little less precise without ceasing to be dignified.

Time: 3 to $3\frac{1}{2}$ minutes.

ðe rimeinig trænzækʃnz əv ðis rein | a' naiðə
nju:mərəs nə'r impə:tənt | — | ðe wə: wəz kən-
tinju:d əge(i)nst ðe spænjo'dz wið səkses || ænd in
siksti:n (həndrəd ənd) θri: | tiroun əpi'ə'd bifə' 4
mauntdʒoi | ənd meid ən əbsəl(j)u't sərendə | əv hiz
laif ənd fə:tjunz | tu ðe kwi:nz mə:si | — | bʌt
ilizəbəθ wəz nau inkeipəbl | əv risi:vij eni sətis-
fækʃn | frəm ðis fə:tjunət ivent | — | si həd fə;lən 8

intu' e profaund meløjkeli || witʃ ə:l ði ə'dvə:ntidʒiz (3)
 əv hə' hai fə:tjun | ə:l ðə glo:riz əv hə' prəsperəs
 rein | wə'r ʌneibl tu əli:vieit ə'r əsweidʒ | — | hə'
 12 didʒekʃn həz bi'n əskraibd tu və:riəs kə:ziz | ənd
 pə:tikjulə'li tu kəmpaŋkʃn fə ðə feit əv esiks || bət
 it wəz prəbəbli ðə nætʃurəl rizalt əv dizi:z ənd ould
 eidʒ | — | wə:n aut bai ðə ke'ə'z əv stet | hə' maind
 16 həd preid sou ləj ən hə' freil bədi | ðæt hər end wez
 vizibl əproutʃij || ənd ðə kaunsəl | bi'ij əsembld |
 sent ðə ki:pə | ədmirel | ənd sekritəri | tu nou hə'
 wil wið rigə:d tu hə' səksesə | — | ʃi a:nsə:d | wið ə
 20 feint vəis | ðæt | æz ʃi həd held ə ri:gl septə | ʃi
 dizaiə:d nou ʌðə ðæn ə rɔiəl səksesə | — | sesil
 rikwestij hə | tu iksplein hə'self mə' pə:tikjuləli ||
 ʃi səbdʒəind | ðæt ʃi wud hæv ə kij tu səksi:d hə ||
 24 ənd (?) hu: ʃud ðæt bi: | bət hə' ni:rist kinzmən | ðə
 kij əv skəts? | — | bi'ij ðen ədvaizd bai ði ə:tʃ-
 biʃəp əv kæntəbəri | tu fiks hə' θə:ts əpən gəd || ʃi
 riplaid | ðæt ʃi did sou || nə' did hə' maind in ðə
 28 li:st wəndə frəm him | — | hə' vəis su:n a:ftə left
 hə' sensiz feild || ʃi fel intu ə liθə:dʒik sləmbə |
 witʃ kəntinju:d səm auə'z || ənd ʃi ikspaiə:d dʒentli |
 32 wiðaut fə:ðə strəgəl ə' kənvəlʃn | in ðə sevntiiθ
 ji:r əv hər eidʒ | ənd ðə fə:titifθ əv hə' rein | (mə:tʃ
 twentifθ | siksti:n həndrəd ənd θri:) | — |
 ðər a' fju: greit pə:sənidʒiz in histəri | hu' hæv bi:n
 mə:r ikspouzd | tu ðə kæləmni əv ənimiz | ənd ði
 36 adjuleiʃən əv frendz | ðæn kwi:n ilizəbəθ || ənd jet
 ðər iz skə'əsli eni | hu'z repjuteiʃn hæz bi:n mə:
 sə:tnli dite:mind | bai ði ə:lmoust junəniməs kən-
 sent əv pəsteriti | — | hə' vigə | hə' kənstənsi | hə'
 40 mægnənimiti | hə' penitreiʃn | vidʒiləns | ədres |

(3) a'r elaud ðe haiist preiziz || ænd əpi:ə nət tu hæv
 bi'n sə'pa:st | bai eni pə:sən ðət eve fild ə ðroun | — |
 ə kəndəkt les rigərəs | les impi'riəs | ənd mə'r in-
 daldʒnt tu hə' pi:pl || wud həv bi:n rekvizit | tu 44
 fə:m ə pə:fikt kærəkτe | — | bai ðe fə:s əv hə' maind
 | si kəntrould ə:l hə mə'r æktiv ənd strəŋgə kwəlitiz ||
 ənd priventid ðəm frəm ranij intu ikses | — |
 hə' heroizm woz igzempt frəm timeriti | hə' frugəliti 48
 frəm æveris | hər æktiv tempə frəm tə:bjulənsi ənd
 vein æmbiʃn || si' ga:did nət hə'self | wið i:kwəl ke'r
 or i:kwəl səkses | frəm lesər infə:mitiz || ðe raivlʃip 52
 əv bju:ti | ðe dizaiər əv ædmireiʃn | ðe dʒeləsi əv
 ləv | ənd ðe səliz əv æŋgə | — |

The exercises on this passage (printed on p. 61) might be similar to those suggested for the two pieces which precede it. The student should ascertain what changes would be made if the passage were read out to a small circle or to a large audience, and he will derive benefit from observing how some one else reads it.

An interesting exercise would be to write a simple paraphrase of the passage, to read this aloud, and then to transcribe it.

The passages from Macaulay, Hallam, and Scott, on pp. 62 to 68, will be found useful for reading aloud and for transcription.

The following passage from a sermon, by one 4 whose work seems all too little known, is assumed to be spoken from the pulpit to a small congregation; that is to say, no special effort is required to make the hearers understand, and the tone of voice is natural. It is, indeed, not ordinary conversational speech, which would not suit the dignity and importance of the thoughts expressed; but it is also not declamatory, not over-dramatic. Hence a moderate number of weak forms, pauses at not very close intervals; but a good many stresses, in accordance with the number of important ideas.

Time: 1½ to 1¾ minutes.

4 a: ! | hau wi θiŋk səmtaimz | ðet mæts iz gouip
te bi dan bai ɔ:gənaizɪŋ kəmitiz | ənd əpɔ:ntɪŋ
əfi:lz || o' fəndli houp te ridzenereit səsaieti wið
4 nju: fræntʃaiziz | nju: pəlitikəl əreindzments | betə
ledzisleiʃn | — | wen ðə ri'el ni:d iz | ðet ðe'ə ſud
bi: səm meikɪŋ ənd ri:meikɪŋ əv men || ənd ðə
tru:ist we:k wud bi: | tu sɪ:k te promout ðə kaltʃə
8 | ov individjuəl maindz ənd ha:ts | — | nə' let es
daut | ðet ðæt iz ɔ:lweiz ðə divainist we:k || tu get
æt e mæn | ənd bi: ðə mi:nz əv ministriŋ | in səm
wei | tu (h)iz helθiə grouθ o' fainə inspireiʃn || ov
12 helpiŋ him | in səm wei | tu dʒəstə θə:it o' leftiə
fi:liŋ | — | get æt e mæn | ənd send him frəm ju |
intu bizi stri:t ənd mə:kitpleis | intu ðə se:kel əv
16 witʃ hi iz ðə sentə | intu ðə midst əv hiz neibe:z
ənd frendz || wið e greite spirit | wið e breθ əv
hai'e laif in him || ənd (?) hu: kn tel | wot gud ju
hæv nət staitid ənd prevaidid fo' | in du:iŋ ðæt ? ||
(f) hu: kn pridikt | we'rəntu ðæt mei nət grou ?

(4) || ju həv rɔ:t | enihau | fə wʌns in jə laif | ən immə:təl 20
 wə:k | — | ðə noublis̄t skalptʃə'z ənd piktʃə'z wil
 periʃ || ðə noublis̄t ətərənsiz | ðə noublis̄t pouemz mei
 bi fə:gətən || bʌt eni pju:rifaiiŋ ə'r eliveitii ifekt |
 witʃ ðei həv hæd əpən ə hju:mən soul || ðæt rimeinz 24
 | ənd_daiz nət | ʌntil ðə hevnz bi' rimu:vd | — |

(i.) Transcribe the passage from a sermon on p. 69, after reading it aloud several times.

(ii.) Take a passage from the Church of England prayer-book, or from any other set prayers with which you are familiar, and read it expressively, avoiding the tendency to lapse into monotone. Try to bring out the full meaning, and then transcribe the passage carefully, indicating the stresses and pauses.

(iii.) Get some one else to read the same passage, while you follow his words with your own transcription before you. Notice the points of divergence.

(iv.) Consider the question whether the monotone in which some clergymen read set prayers is to be commended or not, and whether all passages from the Bible should be read in church at the same rate of speed.

(v.) If the passage transcribed above were addressed to a very large audience, what changes in pronunciation would be likely?

There is something distinctly conversational about 5 the tone of this passage from Cowper ; it reads like a shorthand report of an exceptionally good address. It would not do to take it too slowly, and the writer's words about Professed Speakers are a sufficient warning not to "squeeze and press and ram down every syllable." At the same time the language is by no means colloquial or commonplace, and there is little room for abbreviation or assimilation ; weak forms, however, occur frequently in the transcription, and a few more might have been given without danger of producing any impression of careless speech.

Time : about 3 minutes.

evriwʌn indevə'z tə meik (h)imself əz əgrɪəbl tə
 səsaiəti əz (h)i kæn || bət it ə:fən hæpənz | ðət ðouz
 hu moust eim ət ʃainiŋ in kənvə'seɪʃn | ouvə:su:t
 4 ðə'ə mə:k | — | ðou ə mæn səksɪ:dz || hi ʃud nət | əz
 iz fri:kwəntli ðə keis | ingrous ðə houl tə:k tu (h)im-
 self || fə ðæt distrɔɪz ðə veri esns əv kənvə'seɪʃn |
 witʃ iz tə:kiŋ tugeðə | — | wi: ʃəd trai tə ki:p ʌp
 8 kənvə'seɪʃn laik ə bə:l | bændid tu: ən(d) frou frəm
 wʌn tu ði ʌðə || rə:ðə ðən si:z it ə:l tu auəselvz | ənd
 draiv it bifə:r əs laik ə futbə:l | — | wi: ʃəd laikwaiz bi
 kə:səs | tu ədæpt ðə mætər əv auə diskə:s tu auə kʌm-
 12 pəni || ənd nət tə:k gri:k bifə: leidiz || ər əv ðə la:st
 nju: fə:bilou | tu ə mi:tij əv kʌntri dʒʌstisiz | — |
 bat nʌθiŋ θrouz ə mə'ridikjuləs ə:ə | ouvər auə houl
 16 kənvə'seɪʃn || ðən sə:tn pikju'liærɪtiz | i:zili
 əkwai'e:d | bət veri difikəltli kəjkə:d ən diskə:did
 | — | in ə:də tu dispeli ði:z əbsə:ditiz | in ə tru:ə
 lait || it iz mai preznt pə:pəs tu inju:məreit səts əv

(5) ðəm | æz a moust kəmənli tu bi met wið | — | ænd 20
 fe:st || tə teik noutis əv ðouz bəfu:nz in səsaiəti | ði
 ætitju:dine:riənz ən(d) feis meike'z || ði:z əkʌmpəni
 evri we:d | wið ə pikju:ljə grimeis ə dʒəstʃə || ðei əsent
 wið ə ʃrəg | ən(d) kəntrədikt wið ə twistig əv ðə nek 24
 || or əŋgri bai ə rai mauθ | ən(d) pli:zd in ə keipə ə
 minjuet step | — | ðei mei bi kənsidə:d əz spi:kiŋ hə:
 likwinz || ænd ðə rulz əv elokwəns | a' teikn frəm
 ðə pəstʃə meikə | — | ði:z ʃəd bi' kəndemd tu kənve:s 28
 | ounli in dəm sou | wið_ðər oun pə:snz in ðə
 lukiŋglə:s || æz wel əz ðə smə:ke'z ən(d) smailə'z
 || hu sou pritili set of ðə feisiz | təgeðə wið_ðə 32
 we:dz | bai səmθiŋ bitwi:n ə grin ənd ə dimpel
 | — | wið_ði:z wi mei laikwaiz ræŋk | ði əfektid
 traib əv mimiks || hu a kənstntli teikŋ əf || ðə
 pikju:ljə toun əv_vəis ə dʒəstʃə əv ðər əkweintns || 36
 ðou ðei a satʃ retʃid imiteitə'z || ðæt | laik bæd
 peintə'z | ðei a fri:kwəntli fo:st_tə rait ðə neim əndə
 ðə piktʃə || bifə: wi kən diskʌvər eni laiknis | — | 40
 nekst_tə ði:z || hu'z elokju:ʃən iz əbsə:bd in əkʃn
 | ənd hu' kənve:s tʃi:fli wið_ðər a:imz ən(d) legz || wi
 mei kənsidə ðə profest spi:ke'z || ænd fo:st || ði
 imfætikl || hu' skwi:z ənd pres ənd ræm daun 44
 evri silebl || wið iksesiv vijiməns ənd enədʒi ||
 ði:z ərətə'z a rima:kəbl fə ðə'ə distiŋkt elokju:ʃən
 | ænd fo:s əv ikspreʃən || ðei dwel ən ði impo:tnt 48
 pə:tiklz "əv" ənd "ði:" | ənd ðə signifiknt
 kəndʒʌŋkʃən "ænd" || witsj ðei si:m tə hə:k ʌp |
 wið matʃ difiklti | aut əv ðər oun θrouts || ən tu
 kræm ðəm | wið nou les pein | intu ði i'ə'z əv ðər 52
 ə:dite'z | — | ði:z ʃud bi safə:d ounli tə sirindʒ | æz it
 we: | ði i'ə'z əv ə def mæn | θru' ə hi'riŋ trəmpit ||

ðou ai mʌs(t) kənfes | ðət ai əm i:kwəli əfendid (5)
 56 wið ðe wispərə'z ə' louspi:kə'z || hu si:m tə fænsi ə:l
 ðər əkweintns def || ən(d) kʌm ʌp sou klous tə ju |
 ðət ðei mei bi sed tə meʒə nouziz wið ju | — | ai wud
 60 hæv ði:z orækjulə dʒəntri əblaidzð | tə spi:k ət ə
 distəns θru' ə spi:kiŋ trəmpit || ər əplai ðəə lips tu
 ðə wə:lz əv ə wispriŋ gæləri | — |

(i.) How would the first section appear in transcription if spoken by what Cowper calls an “Emphatical Speaker”?

(ii.) This passage contains many instances of *o* in unstressed syllables, *e.g.* society, consider, eloquence. Collect these, and consider how the *o* is represented in the transcription.

(iii.) Determine the place of the extra stresses in this passage.

(iv.) Ask some one to read the passage quickly, and note where the rendering differs from the transcription given.

(v.) Consider in what way the words of Sir Matthew Hale on p. 73 had best be read to a small circle. How far would weak forms, abbreviations, etc., be suitable? What rate of speed would you adopt?

(vi.) Express in the language of phonetics the advice contained in the words: “Be not too earnest, loud, or violent in your conversation.”

6 This extract from one of the *Roger de Coverley* essays is supposed to be read aloud in a simple fashion, not in any way declamatory, but also without excessive shortening. It would be pedantic to say in line 2 :

witſ ai kæn not fo:bɛ:ə ri:leitiŋ,
 just as it would jar unpleasantly to substitute [ka:nt] for [kænɔ:t] in a narrative passage which has rather an old-world flavour. The rate of the speech should for the same reasons be moderate, and the pitch fairly level.

Time : about 2½ minutes.

in auə ritə:n houm | wi met wið ə veri əd æksidnt
 || witſ ai kænɔ:t fo:bɛ:ə rileitiŋ || bikɔ:z it ʃouz | hau
 dizairəs ɔ:l hu nou sə' rədʒə a: | əv givinj (h)im mɑ:ks
 əv ðær isti:m | — | wen wi wər əraivd əpən ðə və:dʒ 4
 əv (h)iz isteit || wi stɔ:p tə litəl in | tə rest au-
 selvz ənd auə hɔ:siz | — | ðə mæn əv ðə haus hæd |
 it si:mz | bin fɔ:məli ə sə:vnt in ðə naits fæmili
 || ənd tə du: ənə tu (h)iz ould mɑ:stə || hæd səm 8
 taim sins | ənnoun tə sə' rədʒə | put (h)im ʌp in ə
 sainpoust bifo: ðə də: || sou ðət “ðə naits hed”
 hæd hʌŋ aut əpən ðə roud əbaut ə wi:k | bifo: hi: 12
 himself nju: əniθiŋ əv ðə mætə | — | əz su:n əz sə'
 rədʒə wəz əkweintid wið it || faindiŋ ðət (h)iz sə:vnts
 indiskreʃn | prosi:did houli frəm əfekʃən ənd gudwil
 || hi ounli tould (h)im | ðət hi (h)æd meid (h)im tu: 16
 hai ə kəmplimənt | — | ənd wen ðə felou si:md tə
 əiŋk | ðət kəd hə:dli bi: || ædid wið ə mə' disaisiv
 luk | ðət it wəz tu: greit ən ənə | fər əni mæn ʌndər
 ə dju:k || bət tould (h)im ət ðə seim taim || ðət it 20
 mait bi ɔ:ltə:d wið ə veri fju: tətʃiz || ən(d) ðət hi:

himself wəd bi æt ðə tʃa:dʒ əv it | — | əkə:dɪŋli | (6)

24 Nei got ə peintə | bai ðə naits direkʃnz | tu æd ə peɪr
 əv wiskə'z tu ðə feis || ənd bai ə litəl ægrəveiʃən əv
 ðə fi:tʃə'z | tə tʃeindʒ it intu ðə "særəsnz hed" | — | ai
 ʃud nət (h)əv noun ðis stə:ri || hæd nət ði inki:pə
 28 | əpən sə' rədʒə'z əlaɪtiŋ | tould (h)im in mai hi'riŋ ||
 ðət hiz ənə'z hed wəz brə:t bæk la:s(t) nait | wið_ði
 ə:ltəreɪʃnz ðət hi (h)əd ə:də:d tə bi meid in it | — |
 əpən ðis mai frend | wið (h)iz ju:zuel tʃi:əfəlnis
 32 | rileitid ðə pə'tikjulə'z əbʌvmenʃnd || ənd ə:də:d ðə
 hed tə bi brə:t intu ðə ru:m | — | ai kud nət fə:bə:ə
 diskʌvəriŋ greiter ikspreʃnz əv mə:θ ðən ə:dinəri
 | əpən ði əpi:rəns əv ðis mənstrəs feis | ʌndə witʃ ||
 36 nətwiðstændiŋ it wəz meid tə fraun ən(d) stə:ə | in
 ə moust ikstrɔ:dinəri mænə || ai kəd stil diskʌvər
 ə dɪstnt rizembəns əv mai ould frend | — | sə' rədʒə
 | əpən si:iŋ mi la:f || dizaiə:d mi tə tel (h)im tru:li |
 40 if ai θə:t it pəsibl | fə pi:pl tə nou (h)im in ðət
 disgaiz | — | ai ət fə:st kept mai ju:zuel sailəns ||
 bət əpən ðə nait kəndʒu:riŋ mi tə tel (h)im || weðər
 it wəz not stil | mə: laik (h)imself ðən ə særəsən ||
 44 ai kəmpouzd mai kauntinəns in ðə best mænər ai
 kud || ənd riplaid | ðət mətʃ mait bi sed ən bouθ
 saidz | — |

(i.) Read this passage (printed on p. 74) with pedantic precision, and note in what respects such a rendering differs from that given in the above transcription.

(ii.) Comment on the treatment of written initial *h* (in *him*, etc.), final *r*, and *d* in *and*.

(iii.) Indicate your pitch variations in the first few sentences by means of a curve (as suggested on p. 3).

(6) (iv.) Compare the rendering by another person with your own.

(v.) Read the passage from Thackeray on p. 76, as you would to a small circle. When you are quite familiar with it, transcribe it. Consider whether the general style of reading should be just the same as in the passage from Addison.

7 Washington Irving's *Sketch-Book* is written in a style which often approaches cultured conversation. The first section of the following passage is rather serious in tone, and may be taken slowly (80 to 90 seconds); the second section represents a gradual return to narrative, and the pace may accordingly be quickened (50 to 60 seconds).

(!) hau matſ | θoit ai | hæz i:tſ ev ði:z voljumz | nau θrʌst esaid wið sats indiferens | kəst sam eikip hed ! || (!) hau məni wi:ri deiz | hau məni sli:plis naits ! || (!) hau hæv ðer ɔ:θə:z berid ðem- 4 selvz | in ðe solitju:d ev selz ən klɔistə:z ! || (!) ʃat ðemselvz in frəm ðe feis ev mæn | ən ðe stil mo: blesid feis ev neitʃə ! | (!) ən divoutid ðemselvz tə 8 painful rise:ts ənd intens riflekʃn ! | — | ənd ɔ:l | fe wə:t ? || tu əkjupai ən ins ev dəsti ʃelf || tu hæv ðe taitəl ev ðe:e we:ks red | nau ən ðen | in e fju:tʃə(r) eidʒ | bai sam drauzi tʃə:tʃmən ə' kæzjuəl stræglə laik maiself || ənd in ənʌðə(r) eidʒ tə bi ləst | i:vn tə 12 rimembrens | — | sats iz ði əmaunt ev ðis boustid immo:tæliti || e mi:e temperəri ru:mə | e loukl saund || laik ðe toun ev ðæt bel | witʃ (h)əz dʒʌst_tould əmæg ði:z tauə:z || filip ði i:e fer e moument || 16

líggérin trænziéntli in ekou || en ðen pa:sij əwei | (7)
laik e ðij ðet wəz not | — |

20 wail ai sæt ha:f mæ:mærin | ha:f mediteitij ði:z
ʌnprøfitebl spekjuleiñz | wið mai hed restij on mai
hænd || ai wəz ðramij wið ði: ðe hænd əpon ðe
kwo:tou | ʌntil ai əksidenteli lu:snd ðe kla:spz ||

24 wen | te mai ðtə(r) əstəni:smənt | ðe litl buk geiv
tu: o' ðri: jə:nz | laik wan əweikiñ frém e di:p sli:p
|| ðen e haski nm | ənd et lejθ bigæn te tɔ:k | — |
et fe:st its vɔis wəz veri hɔ:s en broukn || bi:ñ matʃ

28 trʌbld bai e kəbweb | witʃ səm stju:djəs spaide hed
wouven ekros it || ənd hævij probəbli kəntræktid e
kould | frém ləp ikspouȝe te ðe tʃilz en dæmps ev

32 ði: əbi | — | in e ʃɔ:t taim hauevə | it bikeim mə:
distiŋkt || ənd ai su:n faund it en iksi:diŋli kən-
ve:səbel litl toum | — | its længwidʒ tu bi ʃu:e | wəz
ra:iðe kweint ənd əbseli:t || ənd its prenansieis-
36 ñn | wət in ðe preznt dei wəd bi di:md ba:bəres ||
bat ai ʃəl indevə | eż fa:(r) eż ai əm eibl | tə rendə(r)
it in mədə:n pa:ləns | — |

The exercises already done by the student will have sufficed to show him in what way the transcriptions may most profitably be studied, and the additional pieces (in ordinary print) utilised. It therefore seems unnecessary to add exercises here, or to Nos. 9 and 10. It will be evident that the more conversational character of these passages will justify a quicker rate of speech, more numerous weak forms, abbreviations, and assimilations, and relatively fewer stresses than would be appropriate where the language is more elevated or intended to be heard by a large audience.

8 Dorothy Osborne's letter appears here in two forms. The first rendering is thoroughly colloquial, without being at all vulgar. In her letter she is talking familiarly, and if she had been a modern girl and had spoken the words instead of writing them, this is a likely transcription of the sounds. At the same time it might be well, in reading aloud her letter, to suggest by the rendering that she belongs to a bygone time; the wording is old-fashioned, and some precision of speech may be introduced to give the same effect. The second transcription gives this more precise rendering.

Time for the first rendering: 35 to 40 seconds; for the second: 60 to 70 seconds.

FIRST RENDERING.

ðə dei ai ſud (h)əv riſi:vd jœ̄ le:tə | ai wəz invaitid
 tə dain ət ə ritʃ widouz || hu:m ai θi:jk ai wəns tould
 ju əv | ənd əfə:d mai ſe:vis | in keis ju θə:t fit tə
 meik ədresiz ðe:ə || ən(d) ſi wəz sou ka:ind | ənd in 4
 sou gud hju:mə | ðət if ai həd həd eni kəmisi:ŋ | ai
 ſud (h)əv θə:t it ə veri fit taim tə ſpi:k | — | wi
 həd ə hju:dʒ dinə || əou ðə kampəni wəz ounli əv
 hər oun kindrid | ðət ər in ðə haus wi:ð (h)ə | ənd 8
 wət ai brə:t || bə:t ſi:z brouk lu:s frəm ən ould mizrəbl
 həzbənd | ðət livd sou ləŋ | ſi θi:jks | if ſi dəzn(t)
 meik heist | ſi:l nət həv taim tə ſpend wət (h)i left
 | — | ſi:z ould | ən(d) wəz nevə hənsəm || ənd jet 12
 iz kə:tid ə θauzn(d) taimz mə: | ən ðə greitist bju:ti
 in ðə wə:ld wud bi | ðət hədnt ə fo:tʃən | — | wi
 kudnt i:t in kwaiət | fe ðə le:tə'z ən(d) preznts | ðət 16

keim in fr̄em pi:pl | ðæt wudnt (h)əv lukt əpon (h)ə (8)
 | wen ðei (h)əd met (h)ə | if ʃi (h)əd bi:n left
 pu:ə | — |

SECOND RENDERING.

ðə dei ai ʃud hæv risi:vd ju: letə | ai wəz
 invitid tu dain æt ə ritʃ widouz || hu:m ai θiŋk
 ai wəns tould ju: əv | ænd əfə:d mai sə:vis | in
 4 keis ju: θɔ:t fit | tu meik ədresiz ðə'ə || ænd ʃi: wəz
 sou kaind | ænd in sou gud (h)ju:mə || ðæt | if ai
 hæd hæd eni komiʃən | ai ʃud hæv θɔ:t it | ə veri
 fit taim tu spi:k | — | wi: hæd ə hju:dʒ dinə ||
 8 ðou ðə kampəni wəz ounli ov hər oun kindrid | ðæt
 a:r in ðə haus wið hə: | ænd wət ai brɔ:t || bat ʃi:
 iz brouk lu:s fr̄om ən ould | mizərəbl | hæzbənd | ðæt
 livd sou ləŋ | ʃi: θiŋks | if ʃi: dəz nət meik heist | ʃi:
 12 ʃəl nət hæv taim tu spənd wət hi: left | — | ʃi: iz
 ould ænd wəz nevə hændsəm || ænd jet iz kə:tid ə
 θauzənd taimz mə: | ðæn ðə greitist bju:ti in ðə
 wə:ld wud bi: | ðæt hæd nət ə fə:tjun | — | wi: kud
 16 nət i:t in kwaiət | fo ðə letə'z ænd preznts | ðæt keim
 in fr̄om pi:pl | ðæt wud nət hæv lukt əpon hə: | wen
 ðei hæd met hə: | if ʃi: hæd bi:n left pu:ə | — |

9 This short example from Jane Austen of conversation between educated people contains a number of weak forms. Few readers, perhaps, will quite agree in this respect: some, for instance, would preserve every initial *h* in *his*, *him*, etc.; others might prefer to read [kɔ:nt] for *cannot*, [its] for *it is*, [dʌznt] for *does not*. The transcription given represents my own way of reading the passage.

Time: a little more than a minute.

“ai hēv nou rait tē giv mai əpinjēn” | sed wikēm | “æz tu iz bi:ij əgrɪ:əbel or ʌðəwaiz || ai əm nōt kwəlifaid tē fə:m wʌn || ai hēv noun im tu: ləp en tu: wel | tē bi: ə fe:ə dʒʌdʒ || it iz imposibl fe ml: 4 tē bi impa:ʃl | — | bət ai bili:v jor əpinjēn ov im wud in dʒenerəl əstəniʃ || ən pəhæps ju wud nōt ikspres it kwait sou strɔ:pli eniwer əls || hi:ə ju ar in jor oun fæmili” | — | 8

“əpən mai wə:d | ai sei nou mə: hi:ə | ən ai mait sei in eni haus in əne neibəhud | iksept neðəfi:l d || hi iz nōt ə tɔ:l laikt in ha:fədʒə || evribədi iz disgəstid wið iz praid || ju wil nōt faind im mə: feivrəbli 12 spouken ov bai eniwan” | — |

“ai kænət pritend tē bi səri” | sed wikēm | a:f:tər ə ʃə:t intərəpʃn || “ðət hi: | ə’ ðət eni mæn | ʃəd nōt 16 bi estimeitid bijənd əsə dize:ts || bət wið him | ai bili:v | it dəz nōt ə:fən hæpən | — | ən wə:l d iz bla:ndid bai iz fə:tʃən ənd kənsikwəns | ə’ fraitnd bai iz hai ənd impouziŋ mæne:z | ənd si:z im ounli 20 əz i tʃu:ziz tē bi si:n” | — |

“ai ʃəd teik im | i:ven ən mai slait əkweintns | tē bi en iltəmpə:d mæn” | — | wikēm ounli ʃuk iz hed | — | 24

One of the famous *Brer Rabbit* stories, which one 10 boy is supposed to tell another. This is an example of quick and careless, but not vulgar, speech. The examples of simplification and assimilation deserve study; they are typical of colloquial speech.

Time: 1½ to 1½ minutes.

(tom) mistə ræbit wəz wə:kɪp ələp wʌn dei | wið iz fain buʃi teil | end—

(fræk) (!) bət_ tom! | ræbits teilz ə kwait ſəit | — |

4 (tom) (?) m: ai telip ðə sto:ri | or ə ju: ? | — |

(fræk) (!) pli:z gou ən tom! || ðis ræbit hæd ə fain teil | — |

(tom) jes i hæd | ə fain buʃi teil || end æz i wəz 8 gouip ələp | i so: mistə fəks | — |

(fræk) nɪd i ræn əwei veri kwikli | (?) didən i? | — |

(tom) nou | ðei wə frenz | — | mistə fəks wəz kæriip ə big bæg ə fiʃ | — | mistə ræbit sed |

12 “ (?) hau dʒə du: mistə fəks ? || (!) wət ə let ə fiʃ ! |

(?) wə:ə dju kætʃ (ð)əm ? ” | — |

“ (!) hæpi tə sɪ: ju mistə ræbit! | — | jes ðei a: 16 fain fiʃ || ai kə:t əm in ðə pənd ni:ə ðə wud ” | — |

“ (?) ai spouz ju wə fiʃɪj fə sevrəl auə'z ? ” | — |

“ (!) ou di:ə nou ! | its veri i:zi tə kætʃ (ð)əm ” | — |

“ (?) hau dju du: it ? ” | a:st mistə ræbit || fə(r) i wəz 20 veri fənd ə fiʃ | — |

“ wel | ai so: ə tri: ðət əd fo:lən intə ðə wə:te | en ai sæt on it | wið mai teil in ðə wə:te || ðə pənd z ful ə fiʃ | en wʌn a:ftə_ənʌðə keim n bit ðə hə:ə_əv mai

24 teil || ai dru: it aut i:tʃ taim | en ðæts hau ai kə:t (ð)əm ” | — | en ðen mistə fəks sed gudbai | — |

(10) ðæt seim i:vnij mistæ ræbit went tæ ðæ pənd | ən i su:n sɔ: ðæ fɔ:lən tri: | — | hi sæt ən it | wið iz fain 28 bu:ʃi teil in ðæ wə:tə | — | bifɔ: ləj i fel ə:ʃli:p | — | nau it wəz ən ə:ʃli koul nait || it frouz ən frouz || ðæ houl pənd wəz kʌvə:d wið ais | — | in ðæ midl ə ðæ 32 nait mistæ ræbit wouk ʌp | — |

hi sed | “(!) ðæ'ə'z ʃæmθiŋ ən mai teil !” | ən i puld || “(!) its ə veri big fiʃ | aim ʃɔ: !” | ən i puld 36 əgen || “(!) its ə veri strɔ:p fiʃ tu: !” | ən i geiv ənʌðə pul | ə greit big pul | — | (!) dʒə:k ! || (!) kræʃ ! | — | (!) pɔ: mistæ ræbit ! | — |

(fræjk) (?) di: pul iz teil aut ə ði ais ? ||

40

(təm) nou | ðæts dʒʌs wət i didn du: || on ðæts wai ræbits hæv sətʃ litl teilz | — |

(i.) Rewrite this passage as you think it would sound if read aloud by a refined lady. Check your transcription by asking a lady to read the dialogue (p. 92).

(ii.) Ask a boy to read the dialogue aloud, after reading it several times to himself; tell him to speak as he would if he were talking to a friend. Notice in what respects his rendering differs from that given above.

(iii.) Note particularly his treatment of (written) final *r* in *for he was* (l. 19), *one after another* (l. 23), *the hair of my tail* (l. 24). Test as many persons as possible with regard to their pronunciation of *a jar of jam, a pair of trousers, the war in the East*. Determine (a) whether they pronounce the *r*; (b) whether they notice anything peculiar when you pronounce the words without the *r*. (In making this and similar inquiries always introduce the word in a sentence,

and do not give any indication as to what sound you (10) are interested in.)

(iv.) Write a short simple dialogue between two children you know, and transcribe it in the form in which you think they will be likely to speak it. Let them learn it off by heart, and then compare their rendering with your transcription.

Passages 11 A and 11 B are given as examples of very colloquial speech, and as such will repay study : they suggest in what way words are shortened and sounds assimilated for the purpose of economising effort. Speech of this kind may be called careless or slipshod, but there is nothing vulgar about it. Even the most precise speakers, when tired or ill, give up some of their precision ; and ordinary educated speakers, when in a hurry or for other reasons, not infrequently use these shortened forms. Extreme cases of shortening are found when the tongue is heavy and the mind fogged (by alcohol or otherwise), and the meaning is often somewhat difficult to ascertain, as may be seen in 11 C.

It is obvious that passages 11 A and 11 B must be spoken quickly ; if they are taken slowly, the result is ludicrous.

fju dount hériap | wil bi leit fə ðə trein || (?) fju 11A
 got jə rʌg? | itl bi koul tə nait | — | (!) ðə'ə! | wir
 əf ət la:st | — | (!) fə gudnis seik bi kwik kæbi!
 4 | — | wiv ounli got siks minits || ju: luk a:ftə ðə
 la:gidʒ | wail ai get ðə tikits | — | tu: sekpsingl' tə
 dərəm | — | (!) pə:tə! | (?) kn ju faind əs tu:
 kɔ:nəsits? || ðætl du: | — | (!) wel! | ðæt wəz ə

11A klous ſeiv | — | (!) hi'ə boi ! | (!) gi mi ə gloub ! || 8
 (?) hævn ju got ðe ſpeſl jet ? || (!) nevə maind ! | ju
 kŋ giv it mi o:l ðe ſeim | — |

11B ai ſt laik tə nou u tuk mai ſize'z || ðei wə kwait en
 oul pe'ə | bət ðei wə gud inaſ_ſe kətiŋ peipə | en
 ðæts wət ai ju:zd (ð)əm fə' | — | ðe'ə nət in ðəe ju:z̩l 4
 pleis | en əv kə:s | noubədiz tətſt (ð)əm | — | its
 mous prəvoukiŋ | — | ou ! | jul_let mi hæv ənəðə
 ps'ə || ðæts veri gud əv ju | bət it dəzn ſolv ðə miſtri
 | — | ai ſpouz dʒeiniſ ſei it wez ðə kæt || kæts mei əv 8
 e teiſt ſe krəkri | bət wai ðei ſt gou ſe ſize'z iz bijənd
 mi: | — | ou ! | aim_meikiŋ tu: mətſ əv e fəs | əm
 ai || ðæts djas laik ə wumən || ju kə:n ſi: | ðət wət 12
 ai kə'ə fo | izn(d) en oul pe'ə_əv ſize'z | bət ðə ſeikrid
 kə:z əv taidinis || “(!) ſeikrid fidlstiks !” (?) dju: ſei ?
 || wel ! | ai əm ſəpraizd | — |

11C “(!) aimnotzrəp ! || fenimænſeſ aimzrəp | (!) pənſ-
 ized ! || aimnotizækli wətʃəkə:le tətətətoule || bət
 kə:ʃainou | wenvædnəf” | — | [iz əſiſtɪd intu
 e kæb || kæbi a:ſks]

“(?) we' dje liv ?” | — |
 “(?) liv ? | (?) we'dailiv ? | twensemkwii:zrou-
 briksən” | — |
 “(?) ei ? | (?) wət ſei ? || (!) ſe'it egin !” | — |
 “twesebm kwizroubriksn” | — |
 “(!) ai ſei | oul mæn ! | (?) kn jə ſpel it ?” | — |
 “(?) ſp ſpl it ? | (!) wais:e:nlı ! | kwi: zroubrbrbr | (!)
 aitidliaitai aitaitai !” | — |

The following passage is taken from *A Christmas Carol* by Dickens, and is selected as an example of narrative combined with dialogue. The transcription is intended to represent the pronunciation of one who is reading the story in the home circle, in a natural way, without any such attempt at effect as would be more suitable for a public stage. The narrative is given in an ordinary conversational tone; some would retain the [h]'s which I have bracketed, others would drop them. In the speeches of Bob Cratchit and his family it would not be unnatural to suggest slightly the class to which they belonged by "dropping h's" and making a few other changes; but I should not be inclined to give an exact reproduction of what probably was their pronunciation. When the Spirit speaks, his words are given slowly and impressively; hence his speeches contain many stresses and hardly any weak forms.

pəhəps it wəz ðə pleze | ðə gud spirit hæd | in ʃouip
 əf ðis pauər ev hiz || ər els it wəz (h)iz oun kaind |
 dʒeneres | ha:ti | neitʃə || ənd (h)iz simpeθi wið ə:l
 4 pu:e men || ðət led (h)im streit tə skru:dʒiz klæks
 | -- | fe ðə:r i went || ən tuk skru:dʒ wið (h)im |
 houldij tu (h)iz roub | -- | ənd on ðə ðreʃould ev
 ðə də: | ðə spirit smaild || ən stəpt tə bles bəb
 8 krætʃits dwelij | wið ðə sprɪŋklɪŋz ev (h)iz tɔ:tʃ
 | -- | (!) ðiŋk ev ðæt ! | -- | bəb hæd bət fifti:n bəb
 ə wi:k himself || hi pəkitid ən sætədiz bət fifti:n
 kəpiz ev (h)iz kristʃən_neim | -- | ən jet ðə goust ev
 12 krismes preznt | blest (h)iz fə:rumd haus | -- |
 ən ʌp rouz misiz krætʃit | krætʃits waif | drest

(12) aut bat pu'eli in a twais tə:nd gaun || bat breiv in ribənz | witsj a tʃi:p | ən meik a gudli sou fə sikspəns || ən si leid ðə kλəθ | əsistid bai bilində krætʃit | seknd 16 əv (h)ə' də:tə'z | ə:lsou breiv in ribənz || wail ma:stə pi:tə krætʃit | pləndʒd a fə:k into ðə sə:spən əv pəteitouz || ən getij ðə kə:nə'z əv (h)iz mənstrəs ʃə:tkələ || bəbz pravit prəpəti | kənfə:d əpən (h)iz 20 sən ənd ə:ə | in ənər əv ðə dei || intu (h)iz mauθ || ridʒəist_tə faind (h)imself sou gæləntli ətaie'd | ənd jə:nd_tə sou (h)iz linin | in ðə fæʃnəbl pa:ks | — | ən_nau | tu: smə:lə krætʃits | bəi ən gə:l | keim tə:riŋ 24 in | skri:mij | ðət autsaid ðə beikə'z | ðei (h)əd smelt ðə gu:s | ən_noun it fə ðər oun || ən ba:skin in lugzu'rjəs θə:ts əv seidʒ ənd ʌnjən | ði:z jʌŋ krætʃits 28 da:nst əbaut ðə teibl | ənd igzə:ltid ma:stə pi:tə krætʃit tə ðə skaiz || wail hi: || nət praud | ə'lðou (h)iz kələ ni'eli tʃoukt (h)im || blu: ðə faie | ʌntil ðə slou pəteitouz | bʌbliŋ ʌp | nəkt laudli ət ðə 32 sə:spən lid | tə bi let aut ən pi:ld | — |

“(?) wət əz evə gət jə' presjəs fa:ðə ðen ?” || sed misiz krætʃit || “(?) ən jə' brʌðə | taini tim ? || ən 36 ma:θə wəzn(d) əz leit la:s(t) krisməs dei | bai (h)a:f ən auə” | — |

“(!) (h)i:ə'z ma:θə | mʌðə !” || sed ə gə:l | əpi'riŋ əz si spouk | — | 40

“(!) (h)i:ə'z ma:θə | mʌðə !” || kraid ðə tu: jʌŋ krætʃits || “(!) hurə: | ðə'ə'z_sʌtʃ ə gu:s | ma:θə !” | — |

“(!) wai bles jər a:t əlaiv | mai di:ə | (h)au leit su a: !” || sed misiz krætʃit || kisiŋ (h)ər ə dʌzn taimz 44 | ən teikij of (h)ə' ʃə:l ən bənit fə' he | wið əfi:jəs_zi:l | — |

"wi:d e di:d ə(v) wə:k tə fini:s ʌp la:s(t) nait" || (12)

48 riplaid ðə gə:l || "ən (h)æd tə kli:r əwei ðis mə:ni:j
| mʌðə" | — |

"wel! | nevə maind | əz ləj əz ju a: kəm" || sed
misiz krætſit || "(!) sit jə daun bifɔ: ðə faiə | mai
52 di:e | ən (h)æv ə wə:m | lə: bles jə:!" | -- |

"(!) nou nou! | (!) ðε'ə'z fa:ðə kəmij!" || kraid ðə
tu: jəŋ krætſits | hu wə(r) evriwə'r ət wəns ||
"(!) haid mə:θə haid!" | — |

56 sou mə:θə hid (h)ə'self || ənd in keim litl bə:b | ðə
fa:ðə || wið ət li:st əri: fi:t əv kəmfətə | iksklu:siv əv
frindz | hæŋij daun bifɔ:r im || ənd (h)iz ərədbə:
klouz da:nd ʌp ən brə:t | tə luk si:znəbl || ən taini
60 tim əpon (h)iz ʃouldə | — | əla:s fə taini tim | hi
bə:r ə litl krætſ | ən hæd iz limz səpə:tid bai ən
aie:n freim | — |

"(!) wai wε'ə'z auə mə:θə?" || kraid bə:b krætſit |

64 lukij raund | — |

"nə:t kəmij" || sed misiz krætſit | — |

"(!) nə:t kəmij!" || sed bə:b || wið ə sədn diklenʃən
in (h)iz hai spirits || fər i (h)əd bin timz blədhə:s | ə:l
68 ðə wei frəm tʃə:tſ || ən (h)əd kəm houm rəmpənt
| — | "(!) nə:t kəmij əpon krisməs dei!" | — |

ma:θə didn(d) laik tə si: (h)im disəpəintid || if it
wər ounli in dʒouk | — | sou ʃi keim aut pri:mətju:əli
72 frəm bihaind ðə kləzit_də' | ən rən intu (h)iz a:ms ||
wail ðə tu: jəŋ krætſits həsləd taini tim || ən bə:r im
of intu ðə wəʃ(h)aus | ðət (h)i mait hi'ə ðə pudij siŋj
in ðə kəpə | — |

76 "(!) ən (h)au did litl tim bi(h)eiv?" || a:s(k)t
misiz krætſit || wen ʃi (h)əd rəlid bə:b ən (h)iz kri-
dju:li:ti | ən bə:b (h)əd həgd (h)iz də:tə tu (h)iz hə:ts
kəntent | — |

(12) "əz gud əz gould" || sed bəb || "ən betə | — | 80
 səmau i gits θə:tfi | sitiŋ bai imself sou matʃ || ən
 θiŋks ðə streindzist θiŋz ju eve he:d | — | i toul mi |
 kəmip̩ oum | ðət i (h)oupt ðə pi:pl sə: im in ðə tʃeitʃ
 || bikəz i wez ə kripl || ən it mait bi pleznt tu əm | te 84
 rimembe | əpən krisməs dei | hu: meid leim begə'z
 wə:k | ən blain(d) men si: " | — |

bəbz vəis wəz tremjules | wen (h)i tould əm əis || 88
 ən trembləd mə: | wen (h)i sed | ðət taini tim wəz
 grouip̩ strəy ən həti | — |

hiz æktiv̩ litl kratʃ wəz he:d əpən ðə flə: || ən bæk̩
 keim taini tim | bife:r ənðə wəd wəz spouken || 92
 iskə:tid bai (h)iz braðər ən sistə | tu iz stu:l bisaid
 ðə faie | ən wail bəb || tə:nij ʌp (h)iz kəfs || əz if |
 (!) pu:e felo | | əi wə: keipebl əv bi:ij meid mə: ʃəbi
 || kompaundid səm hot mikstʃə in ə dʒəg | wið dʒin 96
 ən lemenz || ən stə:d it raund ən raund | ən put it
 ən ðə hob te simə || ma:stə pi:tə ən ðə tu: jubikwites
 jəy krætsits | went te fetʃ ðə gu:s || wið wits əi su:n 100
 rite:nd in hai prəseʃn | — |

sətʃ ə bəsəl insju:d | ðət ju mait (h)əv θə:t ə gu:s |
 ðə re:rist əv ə:l bə:dz || ə feðə:d finəmənən | te wits ə
 blæk swən wəz ə maeter əv kə:s || ənd in tru:θ | it 104
 wəz səmθip̩ veri laik it | in ðət haus | — | misiz
 krætsit meid ðə greivi | redi bife:hənd in ə litl
 sə:spen | hisiŋ hot || ma:stə pi:tə mæst ðə pəteitouz | 108
 wið inkredibl vige || mis bilinde swi:tnd ʌp ði
 æplə:s | ma:θə dəstid ðə hot pleits || bəb tuk taini
 tim bisaid (h)im in ə taini kə:nə et ðə teibl || ət tu:
 jəy krætsits set tʃə'z fer evribədi | nət fegetiŋ 112
 əməselvz || ən mauntiŋ ga:d əpən əsə pousts || kræmd
 spu:nz intu ət̩ mauðz || lest əi ʃəd ʃrɪ:k fe gu:s |

116 bifor ðee te:n keim tē bi helpt | — | et la:st ðe dijiz (12)
 wē' set on | en greis wez sed | — | it wez seksei:did
 bai e breθlis pō:z | e:z misiz krætſit | lukin slouli eil
 eløg ðe ka:vignaif | pripse:d tē plandz it in ðe brest
 120 | — | bēt wen si did | en wen ðe løyikspektid gās
 e:z stafij iſu:d fo:θ || wan me:mēr ev dilait | erouz eil
 raund ðe bē:d || end i:vēn taini tim | iksaitid bai ðe
 tu: jaŋ krætſits | bi:t on ðe teibl wið ðe hændel ev
 124 (h)iz naif | en fi:bli kraid | “(!) huru:!” | — |
 ðe:e nevē wez satſ e gu:s | — | bēb sed (h)i
 didn(d) bili:v ðer evē wez satſ e gu:s kukt | — | its
 tendēnis en fleivo | saiz en tſi:pnis | wē' ðe ði:umz ev
 128 ju:nivē:sel ædmirei:ñ | — | iikt aut bai ði æplsɔ:s en
 mæst pæteitouz | it wez e sefi:nt dinē fe ðe houl
 fæmili || indi:d | æz misiz krætſit sed wið greit dilait
 | se'veiip wan smø:l ætēm ev e boun epēn ðe dij |
 132 (!) ðei hænd et it eil et la:st ! | — | jet evriwan (h)æd
 hæd inaf || en ðe jaŋgist krætſits in pø:tikjule | we:
 sti:pt in seidz end anjēn tē ði aibrauz | — | bēt nau
 136 | ðe pleits bi:in tſeindz̄d bai mis bilindē | misiz krætſit
 left ðe ru:m eloun | tu: ne:ves tē bæ:e witnisiz || tē
 teik ðe pudij ðap | en briŋ it in | — |
 (!) səpouz it ſed nēt bi dan inaf! || (!) səpouz it
 140 ſed breik in te:nij aut! || (!) səpouz səmbədi ſed
 (h)æv gøt ouve ðe wæ:l ev ðe bækja:d | en stoulen
 it | wail ðei we: meri wið ðe gu:s! || e səpəzi:ñ et
 witſ ðe tu: jaŋ krætſits bikeim livid | — | e:l sɔ:ts
 144 ev hæra:z we: səpouzd | — |
 (!) hælou! | (!) e greit di:l ev sti:m! || ðe pudij wez
 aut ev ðe køpē | — | (!) e smel laik e wæsi:ndei! ||
 ðæt wez ðe klo:θ | — | (!) e smel laik en i:ti:phaus
 148 end e peistrikuks | neks(t) dø: tu: i:ts vðe | wið e

(12) lə:ndrisiz neks(t) də: tə ðæt! || ðæt wəz ðə pudij | — |
 in hə:f ə minit misiz krætſit entə:d || flæſt | bət
 smailin praudli || wið_ðə pudij | laik ə spekld kænən- 152
 bə:l | sou hə:d ən fə:m | bleiziŋ in hə:f ə kwə:tə'n əv
 ignaitid brændi | ən bidait wið krisməs həli | stək
 intu ðə təp | — |

(!) ou ə wəndəf(u)l pudij! | bəb krætſit sed | ən
 kə:mli tu: | ðət (h)i riga:did it əz ðə greitist səkses 156
 ətſi:vd bai misiz krætſit | sins ðə'ə mæridz | — |
 misiz krætſit sed || ðət nau ðə weit wəz of (h)ə'
 maind | ʃi wəd kənfes | ʃi (h)əd hæd (h)ə' dauts əbaut
 ðə kwəntiti əv flauə | — | evribədi hæd səmθiŋ tə 160
 sei əbaut it || bət noubədi sed ə'θə:t | it wəz et ə:l ə
 smə:l pudij fər ə la:dz fæmili | — | it wəd (h)əv
 bin flæt heresi tə du: sou | — | eni krætſit wəd (h)əv
 blæſt tə hint et sətſ ə θiŋ | — | 164

et la:st ðə dinə wəz ə:l dən || ðə kləθ wəz kli:ə'd ||
 ðə ha:θ swəpt | ən ðə faiə meid ʌp | — | ðə kəm-
 paund in ðə dʒəg bi:ŋ teistid ən kənside:d pə:fikt || æplz
 ənd ərindziz wə' put əpən ðə teibl | ənd ə ſəvlful 168
 əv tʃesnəts ən ðə faiə | — | ən ə:l ðə krætſit fæmili
 dru: raund ðə ha:θ || in wət bəb krætſit kə:ld ə
 sə:kl | mi:nig hə:f ə wən || ənd et bəb krætſits elbou 172
 stud ðə fæmili displei əv gla:s || tu: təmblə'z | ənd ə
 kəstə:dkəp wiðaut ə hændl | — | ə:z held ðə hət
 stəf frəm ðə dʒəg hauvevə | əz wel əz gouldən gəblits 176
 wud (h)əv dən || ən bəb sə:vd it aut wið bi:miŋ luks ||
 wail ðə tʃesnəts ən ðə faiə spə:tə:d ən krækt
 nəizili | — | ən bəb prepouzd ||

“(!) ə meri krisməs tu əs ə:l | mai di:ə'z! | (!) gəd 180
 bles əs” || witſ ə:l ðə fæmili riekoud | — |

“(!) gəd bles əs əvri wən!” || sed taini tim |

184 ðe la:st əv ɔ:l | — | hi sæt veri klous tu (h)iz (12)
 fa:ðe'z said | əpən (h)iz litl stu:l | — | bəb held (h)iz
 wiðe'd hænd in hiz || əz if (h)i ləvd ðe tʃa:ld | ən
 188 wi:t te ki:p (h)im bai (h)iz said | ən dredid ðet (h)i
 mait bi teikn frōm (h)im | — |
 “(!) spirit !” | sed skru:dʒ | wið ən interest hi
 (h)əd nevə felt bifo: | “(!) tel mi if taini tim
 wil liv !” ||

192 “ai si: ə veikənt si:t” || riplaid ðe goust || “in ðe
 pu'ə tʃimnikə:nə || ænd ə kratʃ wiðaut ən ounə |
 ke'əfuli prize:vd | — | if ði:z ʃædouz rimein ʌn-
 əltə'd bai ðe fju:tʃə || ðe tʃa:ld wil dai” | — |

196 “(!) nou nou !” || sed skru:dʒ || “(!) ou nou | kaind
 spirit ! | (!) sei hi wil bi spe:ə'd !” | — |
 “if ði:z ʃædouz rimein ʌnəltə'd bai ðe fju:tʃə ||
 nʌn ʌðə | əv mai reis” || rite:nd ðe goust || “wil faind
 200 him hi: | — | (?) wot ðen ? || if hi: bi: laik tu dai ||
 hi: hæd betə du: it || ænd dikri:s ðe sə:pləs pəpju-
 lei:ʃən” | — |
 skru:dʒ hʌŋ (h)iz hed | tə hi:ə hiz oun wə:dz
 kwoutid bai ðe spirit || ən wəz ouvəkʌm wið
 204 penitns ən gri:f | — |
 “(!) mæn !” || sed ðe goust || “if mæn ju: bi: in
 ha:t | nət ædəmænt || (!) fɔ:be:ə ðæt wikid kænt ||
 əntil ju: hæv diskʌvə'd | wot ðæt sə:pləs iz | ænd
 208 wə:r it iz ! | — | (?) wil ju: disaid | wot men ʃæl-
 liv | wot men ʃæl dai ? | — | it mei bi: || ðæt | in ðe
 sait əv hevən | ju: a: mɔ: wə:θlis ænd les fit tu liv ||
 ðæn miljənz laik θis pu'ə mænz tʃa:ld | — | (!) ou
 212 gəd ! | (!) tu hi:ə ði insekt ən ðe li:f | pronaunsij ən
 ðe tu: matʃ laif | əmʌŋ hiz hʌŋgri brʌðə'z in ðe
 dəst !” | — | skru:dʒ bent bifo: ðe gousts ribju:k ||

(12) ən tremblɪŋ kə:st (h)iz aɪz əpən ðə graund || bət (h)i
reɪzd ðəm spi:dili | ən hi'riŋ (h)iz oun_neim | — | 216

“(!) mistə skru:dʒ!” || sed bəb || “(!) ail giv ju
mistə skru:dʒ | ðə faundə(r) əv ðə fi:st!” | — |

“(!) ðə faundə(r) əv ðə fi:st | indi:d!” || kraɪd misiz
krætʃit | redniŋ || “(!) ai wiʃ ai (h)æd (h)im 220
(h)i:ə! | aid giv (h)im ə pi:s ə(v) mai maind | tə fi:st
əpən || ən(d) ai (h)oup (h)i:d (h)æv ə gud æpitait fər
it” | — |

“(!) mai di:ə!” || sed bəb || “(!) ðə tʃildrən! |
(!) krisməs dei!” | — | 224

“it ʃud bi krisməs dei | ai (ə)m ʃɔ:” || sed ʃi: || “ən
wɪtʃ wən drɪŋks ði (h)elθ əv sətʃ ən oudʒəs | stindʒi |
hə:d | ʌnfɪ:liŋ mæn əz mistə skru:dʒ | — | (!) ju
nou (h)i iz | rəbət! || noubədi nouz it betə ðən ju:
du: | (!) pə: fele!” | — |

“(!) mai di:ə!” || wəz bəbz maild a:nsə || “(!) kris-
məs dei!” | — |

“ail drɪŋk (h)iz (h)elθ fə jɔ: seik ən ðə deiz” || 232
sed misiz krætʃit || “nət fə hiz | (!) ləŋ laif tu
(h)im! | (!) ə meri krisməs ənd ə (h)æpi n(j)u:
jɪ'ə! || hi l bi veri meri ən veri (h)æpi | (!) aiv nou
daut!” | — |

ðə tʃildrən dræŋk ðə toust a:ftə (h)ə | — | it wəz 236
ðə fe:st əv ðə:ə prəsi:dɪŋz | wɪtʃ hæd nou: hætini in
it | — | taini tim dræŋk it la:st əv ə:l || bət (h)i
didn(t) kə:ə təpəns fər it | — | skru:dʒ wəz ði ougə
əv ðə fæmili || ðə menʃən əv (h)iz neim ka:st ə də:k 240
ʃædou ən ðə pə:ti | wɪtʃ wəz nət dispeld fə ful faiv
minits | — |

a:ftər it (h)əd pə:st əwei | ðei wə' ten taimz meriə
ðən bifə: || frəm ðə mi:ə rili:f əv skru:dʒ ðə beilful 244

bi'ij dæn wið | — | bəb krætſit tould ðəm | hau (12)
 (h)i hæd ə sitjueiſen in (h)iz ai fə ma:ſtə pi:tə || witſ
 wəd briŋ in | if əbteind | ful faiv ən sikspəns
 248 wi:kli | — | ðə tu: jəŋ krætſits la:ft trimendəſli | ət
 əi aidi:ə əv pi:tə'z bi'ij ə mæn əv biznis || ən pi:tə
 (h)imſelf | lukt ə:tfəli ət ðə faiə | frəm bitwi:n (h)iz
 kələ || əz if (h)i wə' diligereitij | wət pə'tikjulə in-
 252 vestmənts (h)i ſəd feivə || wen (h)i keim intu ðə risi:t
 əv ðæt biwildəriŋ inkəm | — | ma:θə | hu wəz ə
 pu:r əprentis ət ə miline'z || ðen tould ðəm | wət
 256 kaind əv wə:k ſi hæd tə du: | ənd hau meni auə'z ſi
 wə:kt ət ə stretſ | ənd hau ſi ment tə lai əbed tə-
 mərou mə:niŋ | fər ə gud ləŋ rest || təmərou bi'ij ə
 həlidi ſi pa:st ətoum | — | ə:lſou hau ſi (h)əd ſim
 260 ə kauntis ənd ə lə:d | ſəm deiz bifə: || ənd hau ðə
 lə:d | "wəz matſ əbaut əz tə:l əz pi:tə" | — | ət
 witſ pi:tə puld ʌp (h)iz kələ sou hai || ðət ju kudnd
 (h)əv ſi:n (h)iz hed | if jud bi:n ðə'ə | — | ə:l ðis
 264 taim ðə tʃesnəts ən ðə dʒag | went raund ən rəund ||
 ən baiənbai ðei hæd ə səŋ || əbaut ə ləst tʃaɪld | trævliŋ
 in ðə snou || frəm taini tim || hu hæd ə pleintiv litl
 268 vəis | ən səŋ it veri wel indi:d | — |

ðə'ə wəz na:θij əv hai mə:k in ðis | — | ðei wə-
 not ə hænsəm fæmili || ðei wə' not wel drest || ðəə
 ſu:z wə' fa: frəm bi'ij wə:təpru:f || ðəə klou(ð)z wə'
 272 skænti || ən pi:tə mait (h)əv noun | ən veri laikli
 did | əi insaid əv ə pə:nbroukə'z | — | bət əi wə'
 hæpi | greitfl | pli:zd wið wən ənəðə | ən kəntentid
 276 wið ðə taim | — | ən wen əi feidid || en lukt hæpiə
 jet | in ðə brait sprijkliŋz əv ðə spirits tə:tʃ ət pa:tiŋ ||
 skru:dʒ hæd (h)iz ai əpon ðəm | ənd ispeʃeli ən taini
 tim | ʌntil ðə la:st | — |

13 Part of the introduction to Scott's *Lay of the Last Minstrel* is here given as an example of straightforward verse.

The metrical form is simple: lines of eight syllables, rhyming in pairs. When many couplets follow each other it may seem that there is some danger of monotony, and an inferior poet might indeed produce monotonous verse in this metre—or a poor reader might introduce monotony by a bad delivery. The transcription, by giving an indication of the stresses and pauses, shows that in this passage there is a good deal of variety. If the student will further bear in mind that the stresses are not all of the same force, he will realise what possibilities this seemingly monotonous metre contains; and he should also consider the variations of pitch which arise when the passage is read with good expression.

The style to be adopted in reading poetry naturally depends on the subject-matter, as well as upon the size of the audience.

When children are called upon to recite poetry in class, they should not sit or half-stand, as is often the case; they should leave the desk and stand up in a free, unconstrained attitude, without leaning against anything for support. It is best to let them face the rest of the class. It is a dangerous thing to let them recite poetry in unison very frequently.

ðə wei wəz ləŋ | ðə wind wəz kould |
 ðə minstrəl wəz infə:m ənd ould ||
 hiz wiðə:d tʃi:k | ənd _tresiz grei |
 si:md tu həv noun ə betə dei ||

ðe hæ:p | hiz soul rimeiniŋ dʒɔi |	(13)
wəz kærid bai ən ɔ:fən bəi | — |	
ðe la:st əv ɔ:l ðe ba:dz wəz hi: |	
hu: səŋ əv bə:də ʃivəlri: ||	8
fɔ: | (!) welədei ! | ðeə deit wəz fled |	
hiz tju:nful breðren ɔ:l wə: ded ||	
ənd hi: | niglektid ənd oprest |	
wi:st tu bi wið ðem | ənd ət rest | — |	12
nou mə: | ən prə:nsiŋ pɔ:lfrı bə:n |	
hi kærəld | lait æz la:k ət mə:n ||	
nou lə:ŋge | kə:tid ənd kərest |	
hai pleist in hə:l | ə welkəm gest |	16
hi pɔ:d | tu lə:d ənd leidi gei |	
ði ʌnprimediteitid lei | — |	
ould taimz wə: tʃeindz'd | ould mæne'z gən ||	
ə streindz'e fild ðe stju:e'ts θroun ||	20
ðe bigəts əv ði aie'n taim |	
hæd kə:ld hiz ha:mlis a:t | ə kraim | — |	
ə wəndriŋ ha:pe | skə:nd ənd pu:ə |	
hi begd hiz bred frəm də: tu də: ||	24
ənd tju:nd | tu pli:z ə peznts i:ə |	
ðe hæ:p ə kiŋ hæd ləvd tu hi:ə | — |	
hi pɔ:st | wə:ə nju:e'ks steitli tauə |	
luks aut frəm jærrouz bə:tʃən bauə ||	28
ðe minstral geizd wið wi:ful ai |	
nou həmblə restipleis wəz nai ||	
wið heziteitiŋ step | ət la:st	
ði imbætld pɔ:təl a:tʃ hi pɔ:st |	32
hu:z pəndrəs greit ənd mæsi ba: |	
hæd əft rould bæk ðe taid əv wə: ||	
bæt nevə klouzd ði aie'n də: |	
əgeinst ðe desolet ənd pu:ə | — |	36

(13)	ðə dætʃɪs mæ:kt hiz wi:ri peis hiz timid mi:n ənd revrənd feis ənd beid hə peidʒ ðə mi:njəlz tel ðət ðei ſud_tend ði ouſt mæn wel 40 fə' ſi: hæd noun ædve:ſiti: ðou bə:n in ſatʃ ə hai digri: in praid əv pauə in bju:tiz blu:m hæd wept ə' mənməθs blədi tu:m — 44
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(i.) Collect the words which do not rhyme perfectly, and find as many good rhymes to these words as you can.

(ii.) Read lines 1 to 8 (p. 112), first with good expression, and then in a sing-song manner ; determine the points of difference between the two renderings.

(iii.) Get some one to read, or, better still, recite the passage to you, and see in what respects it differs from the transcription given above.

(iv.) Transcribe Goldsmith's *Country Parson* (p. 113), and pay particular attention to the proper distribution of stresses and pauses. How would you describe the metrical form ? Can you suggest any general rule as to the place of pauses within the line (*i.e.* cæsuras) ?

(v.) Transcribe Leigh Hunt's poem (p. 115), and compare its metrical form with that of *The Country Parson*.

An interesting specimen of blank verse is the 14 following passage taken from Shakespeare's *Merchant of Venice*. Shylock's first speech is deliberate, moderately slow, in a rather low pitch. Antonio's is quicker and higher in pitch, and a certain carelessness in his speech is a sign of his contempt. Shylock's second speech is quicker than the first.

The distribution of stresses and pauses in the transcription gives a good idea of the variety of Shakespeare's blank verse. If difference in the force of stress and in pitch be taken into account, the variety is still more striking.

The reading of a Shakespeare play in class will gain in interest if not only speeches, but whole short scenes are learnt, and every pupil learns every part. Selected pupils can then come forward and go through the scene, facing the rest of the class; even though they do little real acting, they will speak with better expression than if they retain their seats.

(ſailək:) (!) si:njər æntounjou! || meni ə taim ənd
əft |

in ðə riæltou | ju: hæv reitid mi: |

əbaut mai mæniz ənd mai ju:zənsiz | — |

stil hæv ai bɔ:n it | wið ə peiʃnt ſræg || 4

fo' ſæfrəns iz ðə bædʒ əv ɔ:l auə traib | -- |

ju: kɔ:l mi misbili:ve | kʌtθrout dəg |

ənd spit əpən mai dʒu:is gæbə'di:n ||

ənd ɔ:l fo' ju:s əv ðæt | wits iz main oun | — | 8

wel ðen | it nau əpi'ə'z | ju: ni:d mai help | — |

(14) gou tu ðen || ju: kʌm tu mi | ənd ju sei |
 “(!) ʃailək | wi: wud hæv mʌniz!” | — | ju: sei sou ||
 ju: ðət did vəid ju:ru:m | əpən mai bi'əd | 12
 ənd fut mi | æz ju spə:n ə streindʒə kə:
 ouvə ju:θreʃould | — | mʌniz iz ju: sju:t | — |
 (?) wət ʃud ai sei tu ju: ? || (?) ʃud ai nət sei ||
 “(?) hæθ ə dəg mʌni ? || (?) i'z it pəsibl | 16
 ə kə: kæn lend əri: əauznd dəkəts ? ” || ə:
 (?) ʃəl ai bend lou | ənd in ə bəndmənz ki: |
 wið beitid breθ ənd wispriŋ həmblnis |
 sei ðis ? || 20

“(!) fe:ə sə: ! || ju: spit ən mi | ən wenzdi lə:st ||
 ju: spə:nd mi | satʃ ə dei || ənʌðə taim |
 ju: kə:ld mi | dəg || ənd fo ði:z kə:tisiz |
 ail lend ju: ðəs matʃ mʌniz ” | — | 24

(əntounjou:) ai əm əz laik tə kə:l ði: sou əgen |
 tu spit ən ði: əgen | tu spə:n ði: tu: ||
 if ðau wilt lend ðis mʌni | lend it nət
 æz tə ðai frendz || fə (?) wen did frendʃip teik 28
 ə bri:d fə bærən mətəl əv hiz frend ? ||
 bət lend it rə:ðə tu ðain enimi ||
 hu if hi breik | ðau meist wið betə feis
 igzækt ðə penlti | — |

(ʃailək:) (!) wai | luk ju | hau ju stə:m ! || 32
 ai wud bi frendz wið ju: | ənd hæv ju: ləv ||
 foget ðə ʃeimz | ðət ju hæv steind mi wið ||
 səplai ju: preznt wənts | ənd teik nou dəit
 əv ju:zəns fə mai mʌniz | — | ənd ju:l nət hi:ə
 mi | — | 36

ðis iz kaind ai əfə | — |

(i.) Write out Shylock's first speech, indicating (14) the extra stresses.

(ii.) Discuss the transcription of *have* in lines 2, 4, and 11 ; of *is* in lines 5 and 16 ; of *as* in lines 13 and 25 ; and of *and* in lines 7 and 8.

(iii.) "If you transcribe [wenzdi] in line 21, then why not [frenz] in line 33 ?" Answer this objection. Refute or support, but give your reasons.

(iv.) Comment on the transcription of *stranger* in line 13, *humbleness* in line 19, and *again* in line 25.

(v.) Consider whether (a) for reading aloud a Shakespearian play to a small circle, (b) for acting it, you would prefer a more precise speech than the one suggested above, or would like it more conversational. Suggest the changes necessary if the transcription is to represent a more precise, or a more fluent form of speech.

(vi.) Transcribe the passages from *As You Like It* and *Richard II.* (pp. 117, 118).

The scene from the *Merchant of Venice*, in which 15 Portia pleads for Antonio, is familiar, and there is no need to refer to the circumstances in which she is addressing Shylock before the court of Venice. As she is a woman of refinement, her speech is naturally careful; but on this occasion she has every reason to speak appealingly and earnestly, and the transcription, therefore, represents very distinct, though not very slow, speech.

(15) From a metrical point of view the passage deserves study: notice the comparatively large number of lines which form a whole without any pause, especially lines 7 to 13. In almost all cases we find a pause at the end of a line; where this is not found (as in lines 2, 5, 16, 18) we have what is called "overflow."

ðe kwɔliti ɔv mə:si iz nɔt streind | — |
 it drɔpiθ | æz ðe dʒentl rein | frɔm hevən
 əpɔn ðe pleis bini:θ | — | it iz twais blest || 4
 it blesiθ him ðet givz | ænd him ðet teiks | — |
 tiz maitiist in ðe maitiist || it bikʌmz
 ðe θrounid mənə'k betə ðæn hiz kraun | — |
 hiz septə souz ðe fɔ:s ɔv tempərəl pauə |
 ði ætribju:t tu ə: ənd mædʒəsti | 8
 wɛ'rɪn dʌθ sit ðe dred ənd fi:r ɔv kiŋz ||
 bət mə:si iz əbʌv ðis septə'd swei |
 it iz inθrounid in ðe ha:ts ɔv kiŋz |
 it iz ən ætribju:t | tu gəd himself || 12
 ənd ə:θli pauə dʌθ ðen sou laikist gədz |
 wen mə:si si:znz dʒʌstis | — | ðe'əfɔ: | dʒu: ||
 ðou dʒʌstis bi: ðai pli: | konsidə ðis ||
 ðæt | in ðe kɔ:s ɔv dʒʌstis | nən ɔv ʌs | 16
 ʃud si: səlveiŋ || wi: du: prei fə mə:si |
 ənd ðæt seim prɛ'ə dʌθ ti:tʃ ʌs ə:l | tu rendə
 ðe di:dz ɔv mə:si | — | ai hæv spouk ðʌs matʃ |
 tu mitigeit ðe dʒʌstis ɔv ðai pli: || 20
 witʃ if ðau fəlou | ðis strikt kɔ:t ɔv venis |
 məst ni:dz giv sentns geinst ðe mə:tʃnt ðe'ə | — |

(i.) Do you consider that there are too many or (15) not enough weak forms in the above transcription ?

(ii.) Are you satisfied with the transcription of *blesseth* (l. 4) and *throned* (l. 6) ? Why do you find it difficult to answer this question ?

(iii.) Determine to what extent there is overflow in the verse passages that you have already transcribed. What effect is produced when a large proportion of the lines in a blank verse speech have overflow ? Try to find such passages or rhymed poems in which there is much overflow.

(iv.) Transcribe the extract from *Twelfth Night* on p. 120.

(v.) If you have an opportunity of seeing good players act Shakespeare, prepare beforehand two or three speeches by transcribing them carefully, and then compare their rendering with your transcription.

The remaining poems are lyric, and do not call for extensive comment ; and it has not been thought necessary to add exercises, as those suggested for narrative and dramatic verse may be employed here also. The student will by this time have learnt that the usual methods of scansion by "longs" (-) and "shorts" (•) give only a very faint idea of the metrical form, and suggest a uniformity which only exists if the poems are read in a mechanical and soulless fashion. It will interest him to study how poets differ in distributing their stresses ; nominally

two poets may use the same metre, but the one will give stresses of almost equal force at regular intervals, while the other introduces great variety. Another point to which the student may profitably devote attention is the relation of consonants to vowels. Where the former predominate, the flow of the verse will be more sluggish ; and the same is true when long vowels or diphthongs occur between the stresses.

16A Milton's sonnet is felt to belong to a bygone age, and the serious tone of its contents calls for an earnest, careful delivery ; moderately slow at first, increasing somewhat (with higher pitch) as far as *ask* in line 8, and then decreasing, the words of Patience being spoken in a quietly impressive manner and in a rather low pitch.

wen ai konside || hau mai lait iz spent |
 ε'ə hə:f mai deiz | in ðis də:k wə:lд ənd waid ||
 ənd ðæt wʌn tælənt | witʃ iz deθ tu haid |
 lədʒd wið mi ju:sles || ðou mai soul mə: bent
 tu sə:v ðeəwið mai meikə | ənd prizent
 mai tru: əkaunt || lest hi: rite:nij tʃaid || 4
 “(?) dʌθ gəd igzækt deileibə | lait dinaid ?” ||
 ai fəndli a:sk | — | bʌt peiʃns || tu privent
 ðæt mə:mə || su:n riplaiz || “gəd dʌθ nət ni:d
 aiðə mænz wə:k | ə' hiz oun gifts | — | hu: best
 bə:ə hiz maild jouk | ðei sə:v him best | — | hiz
 steit 11
 iz kipli || θauzndz æt hiz bidij spi:d |
 ənd poust ə' lænd ənd ouʃn wiðaut rest | — |
 ðei ə:lsou sə:v | hu: ounli stænd ənd weit” | — | 14

Wordsworth's sonnet, which follows, presents a **16C** marked rhythmical contrast to the one just transcribed. Only once, and there with great effect, is there overflow ; otherwise there is a natural pause at the end of every line. There is also more frequent alternation of stressed and unstressed syllables. The general effect is therefore that of greater regularity ; but this does not imply that it is a finer piece of work.

ðe wə:ld iz tu: matʃ wið ʌs | — | leit ənd su:n |
 getiŋ ənd spendiŋ | wi' lei weist aue pauə'z ||
 litl wi' si: in neitʃə | ðæt iz aue'z ||
 wi' həv givən aue ha:ts əwei | e sə:did bu:n | — | 4
 ðis si: | ðæt be'ə'z hə' buzəm tu ðə mu:n ||
 ðə windz | ðæt wil bi hauliŋ ət ə:l aue'z |
 ənd ə'r ʌpgæðə'd nau | laik sli:pɪŋ flauə'z ||
 fo ðis | for evriθɪŋ | wi ə'r aut əv tju:n || 8
 it mu:vz ʌs nət | — | (!) greit gəd ! | aid ra:ðə bi:
 ə peigən | səkld in ə kri:d autwə:n ||
 sou mait ai | stændiŋ ən ðis pleznt li: | 11
 həv glimpsiz | ðæt wud meik mi les fə'lə:n ||
 həv sait əv proutju:s | raiziŋ frəm ðə si: ||
 ə' hi:r ould traitən | blou hiz ri:ðid hə:n | — | 14

The following lyric, as well as Nos. 17 A and 17 B, **17** are by older writers, in reading whose verse a little extra precision may be justified, as being in harmony with the slightly old-fashioned language.

hər aiz ðə glouwə:m lend əi: ||
 ðə ſu:tiŋ ſta:z ətend əi: ||
 ənd əi: elvz ə'lſou |
 hu:z litəl aiz glou
 laik ðə ſpa:ks əv faiə | bifrend əi: | — |

(17)

nou wileðwisp mislait ði: ||
 no: sneik ə' slouwə:m bait ði: ||
 (!) bat ən ! | ən ðai wei ||
 nət meikij ə stei ||
 sins goust ðe'ə'z nən tu əfrait ði: | — |
 let nət ðə da:k ði: kambə ||
 (?) wət ðou ðə mu:n dəz_slambə ? ||
 ðə sta:z əv ðə nait
 wil_lend ði: ðəə lait |
 laik teipə'z kli'ə wiðaut nəmbə | — |

18 The poem which follows, as well as Nos. 18 A and 18 B, are examples of sad lyrics, which would naturally be read in a grave manner, but without excessive emphasis or precision. Anything that suggests the melodramatic or the pedantic will detract from the impression of sincerity which the rendering should convey.

ſi dwelt əmʌŋ ði ʌntrədn weiz |
 bisaid ðə spriz əv dʌv ||
 ə meid hu'm ðe'ə wə' fju: tu preiz |
 ənd veri fju: tu lʌv | — |
 ə vaiəlet bai ə məsi stoun |
 ha:f hidn frōm ði ai ||
 fə:r əz ə sta: | wen ounli wʌn
 iz ſainij in ðə skai | — |
 ſi livd ʌnnoun | ənd fju: kud nou |
 wen lu:si si:st_tu bi: ||
 bat ſi iz in hə greiv | ənd (!) ou ! |
 (!) ðə difərəns tu mi: ! | — |

This poem and Nos. 19 A and 19 B are in a lighter **19** vein: The rendering should be quite simple and fluent, without showing the carelessness of quick conversational speech.

ai a:skt mai fe'ə | wʌn hæpi dei |
 wət ai ʃud kə:l hər in mai lei |
 bai wət swi:t neim frəm rəum ə gri:s ||
 læləgi: | nii'rə | klə:ris |
 səfou | lezbiə | ə də:ris |
 aeriθju:zə ə' l(j)ukri:s | — |
 “(!) a: !” || riplaid mai dʒentl fe'ə ||
 “(!) bilʌvid ! | (?) wət a' neimz bət ə'ə ? ||
 tʃu:z ðau | wətevə s(j)u:ts ðə lain | — |
 kə:l mi səfou | kə:l mi klə:ris |
 kə:l mi læləgi: | ə də:ris ||
 (!) ounli | (!) ounli kə:l mi ðain ! | — |

The following lines are from a humorous poem. **20**
 It (and Nos. 20 A and 20 B) may be read at a good speed, and with frequent weak forms.

ju ə sitiŋ ən jə windousi:t |
 bini:θ ə klaudlis mu:n ||
 ju hi:r ə saund | ðət si:mz tə wə'ə
 ðə sembləns əv ə tju:n ||
 əz if ə broukn faif | ʃəd straiv
 tə draun ə krækt bəsu:n | — |
 ənd ni:rə | ni:rə stil | ðə taid
 əv mju:zik si:mz tə kəm ||
 ðə'ə'z səmθiŋ laik ə hju:mən vəis |
 ənd səmθiŋ laik ə drəm ||
 ju sit in spi:tʃlis ægəni |
 əntil jər i'r iz nəm | — |

(20)

pə' | "houm swi:t houm" | ʃəd si:m tə bi:
 ə veri dizməl pleis ||

jər | "ould əkweintns" | ə:l ət wʌns |
 iz əltə:d in ðə feis ||

ðəə diskə:dz stiŋ θru' bə:nz ən(d) mu:ə |
 laik hedʒ(h)əgz drest in leis | — |

ju θiŋk | ðei ə kruseidə'z sent
 frəm səm infə:nl klaim ||

tə plək ði aiz əv sentimənt |
 ən dək ðə teil əv raim ||

tə kræk ðə vəis əv melədi |
 ən breik ðə legz əv taim | — |

bət (!) ha:k! | ði ε'r əgen iz stil |
 ðə mju:zik ə:l iz graund ||

ənd sailəns | laik ə poultis | kʌmz
 tə hi:l ðə blouz əv saund ||

it kænət bi: || (!) it iz! | (!) it iz! |
 (!) ə hæt iz gouɪŋ raund! | — |

PASSAGES FOR PRACTICE

Two men I honour, and no third. First, the toil- 1
worn Craftsman that with earth-made Implement
laboriously conquers the earth, and makes her man's.
4 Venerable to me is the hard Hand ; crooked, coarse ;
wherein notwithstanding lies a cunning virtue, in-
defeasibly royal, as of the Sceptre of this Planet.
Venerable too is the rugged face, all weather-tanned,
8 besoiled, with its rude intelligence ; for it is the face
of a Man living manlike. O, but the more venerable
for thy rudeness, and even because we must pity as
well as love thee ! Hardly-entreated Brother ! For
12 us was thy back so bent, for us were thy straight
limbs and fingers so deformed ; thou wert our
Conscript, on whom the lot fell, and fighting our
battles wert so marred. For in thee too lay a god-
16 created form, but it was not to be unfolded ; en-
crusted must it stand with the thick adhesions and
defacements of Labour : and thy body, like thy soul
was not to know freedom. Yet toil on, toil on ;
20 thou art in thy duty, be out of it who may ; thou
toilest for the altogether indispensable, for daily
bread.

A second man I honour, and still more highly :
24 Him who is seen toiling for the spiritually indispens-
able ; not daily bread, but the bread of Life. Is not
he too in his duty ; endeavouring towards inward

(1) Harmony: revealing this, by act or by word, through all his outward endeavours, be they high or low? Highest of all, when his outward and his inward endeavour are one; when we can name him Artist; not earthly Craftsman only, but inspired Thinker, who with heaven-made Implement conquers Heaven for us! If the poor and humble toil that we have Food, must not the high and glorious toil for him in return, that he have Light, have Guidance, Freedom, Immortality? These two, in all their degrees, I honour; all else is chaff and dust, which let the wind blow whither it listeth.

Unspeakably touching is it, however, when I find both dignities united; and he that must toil outwardly for the lowest of man's wants, is also toiling inwardly for the highest. Sublimer in this world know I nothing than a Peasant Saint, could such now anywhere be met with. Such a one will take thee back to Nazareth itself; thou wilt see the splendour of Heaven spring forth from the humblest depths of Earth, like a light shining in great darkness.

CARLYLE, *Sartor Resartus*.

2 It is indeed in no way wonderful, that such persons should make such declarations. That connexion and faction are equivalent terms, is an opinion which has been carefully inculcated at all times by unconstitutional statesmen. The reason is evident. Whilst men are linked together, they easily and speedily communicate the alarm of any evil design. They are enabled to fathom it

with common counsel, and to oppose it with (2) united strength. Whereas, when they lie dispersed, without concert, order, or discipline, communication 12 is uncertain, counsel difficult, and resistance impracticable. Where men are not acquainted with each other's principles, nor experienced in each other's talents, nor at all practised in their mutual 16 habitudes and dispositions by joint efforts in business; no personal confidence, no friendship, no common interest, subsisting among them; it is evidently impossible that they can act a public part 20 with uniformity, perseverance, or efficacy. In a connexion, the most inconsiderable man, by adding to the weight of the whole, has his value, and his use; out of it, the greatest talents are wholly un- 24 serviceable to the public. No man, who is not inflamed by vain-glory into enthusiasm, can flatter himself that his single, unsupported, desultory, un- systematic endeavours, are of power to defeat the 28 subtle designs and united cabals of ambitious citizens. When bad men combine, the good must associate; else they will fall, one by one, an unpitied sacrifice in a contemptible struggle.

32 It is not enough in a situation of trust in the commonwealth, that a man means well to his country; it is not enough that in his single person he never did an evil act, but always voted according 36 to his conscience, and even harangued against every design which he apprehended to be prejudicial to the interests of his country. This innoxious and ineffectual character, that seems formed upon a plan 40 of apology and discreditation, falls miserably short of

(2) the mark of public duty. That duty demands and requires that what is right should not only be made known, but made prevalent ; that what is evil should not only be detected, but defeated. When the 44 public man omits to put himself in a situation of doing his duty with effect, it is an omission that frustrates the purposes of his trust almost as much as if he had formerly betrayed it. It is 48 surely no very rational account of a man's life, that he has always acted right ; but has taken special care to act in such a manner that his endeavours could not possibly be productive of any consequence. 52

I do not wonder that the behaviour of many parties should have made persons of tender and scrupulous virtue somewhat out of humour with all sorts of connexion in politics. I admit that people 56 frequently acquire in such confederacies a narrow, bigoted and proscriptive spirit ; that they are apt to sink the idea of the general good in this circumscribed and partial interest. But, where duty 60 renders a critical situation a necessary one, it is our business to keep free from the evils attendant upon it ; and not to fly from the situation itself. If a fortress is seated in an unwholesome air, an officer 64 of the garrison is obliged to be attentive to his health, but he must not desert his station. Every profession, not excepting the glorious one of a soldier, or the sacred one of a priest, is liable to its 68 own particular vices ; which, however, form no argument against those ways of life ; nor are the vices themselves inevitable to every individual in those professions. Of such a nature are connexions 72

in politics; essentially necessary for the full performance of our public duty, accidentally liable to degenerate into faction. Commonwealths are made
76 of families, free commonwealths of parties also; and we may as well affirm, that our natural regards and ties of blood tend inevitably to make men bad citizens, as that the bonds of our party weaken
80 those by which we are held to our country.

BURKE, *Thoughts on the Cause of the Present Discontents.*

Sir,—The atrocious crime of being a young man, 2A which the honourable gentleman has with such spirit and decency charged upon me, I shall neither
4 attempt to palliate nor deny, but content myself with wishing that I may be one of those whose follies may cease with their youth, and not of that number who are ignorant in spite of experience.
8 Whether youth can be imputed to any man as a reproach, I will not, sir, assume the province of determining; but surely age may become justly contemptible, if the opportunities which it brings
12 have passed away without improvement, and vice appears to prevail when the passions have subsided. The wretch who, after having seen the consequences of a thousand errors, continues still to blunder, and
16 whose age has only added obstinacy to stupidity, is surely the object either of abhorrence or contempt, and deserves not that his grey hairs should secure him from insult. Much more, sir, is he to be
20 abhorred who, as he has advanced in age, has receded from virtue, and become more wicked with

(2A) less temptation ; who prostitutes himself for money which he cannot enjoy, and spends the remains of his life in the ruin of his country. But youth, sir, 24 is not my only crime ; I have been accused of acting a theatrical part. A theatrical part may either imply some peculiarities of gesture, or a dissimulation of my real sentiments, and an adoption of the 28 opinions and language of another man.

In the first sense, sir, the charge is too trifling to be confuted, and deserves only to be mentioned that it may be despised. I am at liberty, like every 32 other man, to use my own language ; and though, perhaps, I may have some ambition to please this gentleman, I shall not lay myself under any restraint, nor very solicitously copy his diction or his 36 mien, however matured by age, or modelled by experience. But if any man shall, by charging me with theatrical behaviour, imply that I utter any sentiments but my own, I shall treat him as a 40 calumniator and a villain ; nor shall any protection shelter him from the treatment he deserves.

CHATHAM.

2B Every human tribunal ought to take care to administer justice, as we look, hereafter, to have justice administered to ourselves. Upon the principle on which the Attorney-General prays sentence 4 upon my client—God have mercy upon us ! Instead of standing before him in judgment with the hopes and consolations of Christians, we must call upon the mountains to cover us ; for which of us can 8 present, for omniscient examination, a pure, un-

spotted and faultless course? But I humbly expect (2B) that the benevolent Author of our being will judge 12 us as I have been pointing out for your example. Holding up the great volume of our lives in His hands, and regarding the general scope of them, if He discovers benevolence, charity, and good-will to 16 man beating in the heart, where He alone can look—if He finds that our conduct, though often forced out of the path by our infirmities, has been in general well directed—His all-searching eye will assuredly 20 never pursue us into those little corners of our lives, much less will His justice select them for punishment, without the general context of our existence, by which faults may be sometimes found to have 24 grown out of virtues, and very many of our heaviest offences to have been grafted by human imperfection upon the best and kindest of our affections. No, gentlemen; believe me, this is not the course of 28 divine justice, or there is no truth in the Gospels of heaven. If the general tenor of a man's conduct be such as I have represented it, he may walk through the shadow of death, with all his faults about him, 32 with as much cheerfulness as in the common paths of life; because he knows that, instead of a stern accuser to expose before the Author of his nature those frail passages which, like the scored matter in 36 the book before you, chequers the volume of the brightest and best-spent life, His mercy will obscure them from the eye of His purity, and our repentance blot them out for ever.

From LORD ERSKINE'S *Speech in defence of John Stockdale*, Dec. 9, 1789.

2C That is to everything created pre-eminently useful which enables it rightly and fully to perform the functions appointed to it by its Creator. Therefore, that we may determine what is chiefly useful to man, it is necessary first to determine the use of man himself. Man's use and function (and let him who will not grant me this, follow me no further; for this I purpose always to assume) is to be the witness of the glory of God, and to advance that glory by his reasonable obedience and resultant happiness.

Whatever enables us to fulfil this function is in the pure and first sense of the word useful to us. Pre-eminently, therefore, whatever sets the glory of God more brightly before us. But things that only help us to exist are in a secondary and mean sense useful; or rather, if they be looked for alone they are useless and worse; for it would be better that we should not exist than that we should guiltily disappoint the purposes of existence. And yet people speak in this working age, when they speak from their hearts, as if houses and lands, and food and raiment, were alone useful, and as if sight, thought, and admiration were all profitless; so that men insolently call themselves utilitarians, who would turn, if they had their way, themselves and their race into vegetables. Men who think, as far as such can be said to think, that the meat is more than the life and the raiment than the body, who look to the earth as a stable and to its fruit as fodder; vine-dressers and husbandmen who love the corn they grind, and the grapes they crush, better than the gardens of the angels upon the slopes of

Eden ; hewers of wood and drawers of water, who (2C)
think that the wood they hew, and the water they
draw are better than the pine-forests that cover the
36 mountain like the shadow of God, and than the
great rivers that move like His eternity. And so
comes upon us that woe of the Preacher, that though
God "hath made everything beautiful in His time ;
40 also He hath set the world in their heart, so that no
man can find out the work that God maketh from
the beginning to the end." This Nebuchadnezzar
curse, that sends us to grass like oxen, seems to
44 follow but too closely on the excess or continuance
of national power and peace. In the perplexities of
nations in their struggles for existence, in their infancy,
their impotence, or even their disorganisation, they
48 have higher hopes and nobler passions. Out of the
suffering comes the serious mind ; out of the
salvation, the grateful heart ; out of endurance,
fortitude ; out of deliverance, faith. But when they
52 have learned to live under providence of laws, and
with decency and justice of regard for each other ;
and when they have done away with violence and
external sources of suffering, worse evils seem
56 arising out of their rest—evils that vex less and
mortify more, that suck the blood, though they do
not shed it, and ossify the heart, though they do
not torture it. And deep though the causes of
60 thankfulness must be to every people at peace with
others, and at unity in itself, there are causes of
fear also—a fear greater than that of sword and
sedition—that dependence on God may be forgotten
64 because the bread is given and the water sure, that

(2C) gratitude to Him may cease because His constancy of protection has taken the semblance of a natural law, that heavenly hope may grow faint amidst the full fruition of the world, that selfishness may take 68 place of undemanded devotion ; compassion be lost in vainglory, and love in dissimulation ; that enervation may succeed to strength, apathy to patience, and the noise of jesting words and foulness of dark 72 thoughts to the earnest purity of the girded loins and the burning lamp. About the river of human life there is a wintry wind, though a heavenly sunshine ; the iris colours its agitation, the frost fixes 76 upon its repose. Let us beware that our rest become not the rest of stones, which so long as they are torrent-tossed and thunder-stricken maintain their majesty ; but when the stream is silent and the 80 storm passed, suffer the grass to cover them and the lichen to feed upon them, and are ploughed down into dust.

And though I believe we have salt enough of 84 ardent and holy mind amongst us to keep us in some measure from this moral decay, yet the signs of it must be watched with anxiety in all matters however trivial, in all directions however distant. And 88 at this time . . . there is need, bitter need, to bring back, if we may, into men's minds, that to live is nothing unless to live be to know Him by whom we live, and that He is not to be known by marring 92 His fair works, and blotting out the evidence of His influences upon His creatures, not amidst the hurry of crowds and crash of innovation, but in solitary places, and out of the glowing intelligences which 96

He gave to men of old. He did not teach them (2C) how to build for glory and for beauty ; He did not give them the fearless, faithful, inherited energies 100 that worked on and down from death to death, generation after generation, that we, foul and sensual as we are, might give the carved work of their poured-out spirit to the axe and the hammer ; 104 He has not cloven the earth with rivers, that their white wild waves might turn wheels and push paddles, nor turned it up under, as it were fire, that it might heat wells and cure diseases ; He brings 108 not up His quails by the east wind only to let them fall in flesh about the camp of men ; He has not heaped the rocks of the mountain only for the quarry, nor clothed the grass of the field only for 112 the oven. JOHN RUSKIN, *Modern Painters.*

And near the Pyramids, more wondrous and more 2D awful than all else in the land of Egypt, there sits the lonely Sphynx. Comely the creature is, but the 4 comeliness is not of this world ; the once worshipped beast is a deformity and a monster to this generation, and yet you can see that those lips so thick and heavy, were fashioned according to some ancient 8 mould of beauty—some mould of beauty now forgotten—forgotten because that Greece drew forth Cytherea from the flashing foam of the *Æ*gean, and in her image created new forms of beauty, and made 12 it a law among men that the short and proudly wreathed lip should stand for the sign and main condition of loveliness through all generations to

(2D) come. Yet still there lives on the race of those who were beautiful in the fashion of the elder world, and 16 Christian girls of Coptic blood will look on you with the sad, serious gaze, and kiss your charitable hand with the big pouting lips of the very Sphynx.

Laugh and mock if you will at the worship of 20 stone idols ; but mark ye this, ye breakers of images, that in one regard the stone idol bears awful semblance of Deity—unchangefulness in the midst of change—the same seeming will, and intent for 24 ever and ever inexorable ! Upon ancient dynasties of Ethiopian and Egyptian kings—upon Greek and Roman, upon Arab and Ottoman conquerors—upon Napoleon dreaming of an eastern empire—upon 28 battle and pestilence—upon the ceaseless misery of the Egyptian race — upon keen-eyed travellers—Herodotus yesterday, and Warburton to-day—upon all and more this unworldly Sphynx has watched, 32 and watched like a Providence with the same earnest eyes, and the same sad, tranquil mien. And we, we shall die, and Islam will wither away, and the Englishman straining far over to hold his loved 36 India, will plant a firm foot on the banks of the Nile, and sit in the seats of the Faithful, and still that sleepless rock will lie watching and watching the works of the new busy race, with those same 40 sad, earnest eyes, and the same tranquil mien everlasting. You dare not mock at the Sphynx !

A. W. KINGLAKE, *Eothen*.

The remaining transactions of this reign are 3 neither numerous nor important. The war was continued against the Spaniards with success ; and 4 in 1603 Tyrone appeared before Mountjoy, and made an absolute surrender of his life and fortunes to the queen's mercy. But Elizabeth was now incapable of receiving any satisfaction from this 8 fortunate event. She had fallen into a profound melancholy, which all the advantages of her high fortune, all the glories of her prosperous reign, were unable to alleviate or assuage. Her dejection has 12 been ascribed to various causes, and particularly to compunction for the fate of Essex ; but it was probably the natural result of disease and old age. Worn out by the cares of state, her mind had preyed 16 so long on her frail body that her end was visibly approaching ; and the council, being assembled, sent the keeper, admiral, and secretary, to know her will with regard to her successor. She answered, with a 20 faint voice, that, as she had held a regal sceptre, she desired no other than a royal successor. Cecil requesting her to explain herself more particularly, she subjoined that she would have a king to succeed 24 her ; and who should that be but her nearest kinsman, the king of Scots ? Being then advised by the Archbishop of Canterbury to fix her thoughts upon God, she replied that she did so, nor did her mind 28 in the least wander from Him. Her voice soon after left her ; her senses failed ; she fell into a lethargic slumber, which continued some hours ; and she expired gently, without further struggle or convulsion, in the seventieth year of her age and forty-fifth 32 of her reign (March 24, 1603).

(3) There are few great personages in history who have been more exposed to the calumny of enemies and the adulation of friends than Queen Elizabeth, 36 and yet there is scarcely any whose reputation has been more certainly determined by the almost unanimous consent of posterity. Her vigour, her constancy, her magnanimity, her penetration, vigilance, address, are allowed the highest praises, and appear not to have been surpassed by any person that ever filled a throne; a conduct less rigorous, less imperious, and more indulgent to her people, 44 would have been requisite to form a perfect character. By the force of her mind she controlled all her more active and stronger qualities, and prevented them from running into excess; her heroism was 48 exempt from temerity, her frugality from avarice, her active temper from turbulence and vain ambition; she guarded not herself with equal care or equal success from lesser infirmities; the rivalship of 52 beauty, the desire of admiration, the jealousy of love, and the sallies of anger.

HUME, *History of England.*

3A The King meanwhile was sinking fast. Albemarle had arrived at Kensington from the Hague, exhausted by rapid travelling. His master kindly bade him go to rest for some hours, and then summoned him to 4 make his report. That report was in all respects satisfactory. The States General were in the best temper; the troops, the provisions and the magazines

8 were in the best order. Everything was in readiness (3A) for an early campaign. William received the intelligence with the calmness of a man whose work was done. He was under no illusion as to his danger.

12 "I am fast drawing," he said, "to my end." His end was worthy of his life. His intellect was not for a moment clouded. His fortitude was the more admirable because he was not willing to die. He

16 had very lately said to one of those whom he most loved: "You know that I never feared death; there have been times when I should have wished it; but, now that this great new prospect is opening before

20 me, I do wish to stay here a little longer." Yet no weakness, no querulousness, disgraced the noble close of that noble career. To the physicians the King returned his thanks graciously and gently. "I

24 know that you have done all that skill and learning could do for me: but the case is beyond your art; and I submit." From the words which escaped him he seemed to be frequently engaged in mental

28 prayer. Burnet and Tenison remained many hours in the sick room. He professed to them his firm belief in the truth of the Christian religion, and received the sacrament from their hands with great

32 seriousness. The ante-chambers were crowded all night with lords and privy councillors. He ordered several of them to be called in, and exerted himself to take leave of them with a few kind and cheerful

36 words. Among the English who were admitted to his bedside were Devonshire and Ormond. But there were in the crowd those who felt as no Englishman could feel, friends of his youth who had

(3A) been true to him, and to whom he had been true, 40 through all vicissitudes of fortune; who had served him with unalterable fidelity when his Secretaries of State, his Treasury and his Admiralty had betrayed him; who had never on any field of battle, 44 or in an atmosphere tainted with loathsome and deadly disease, shrunk from placing their own lives in jeopardy to save his, and whose truth he had at the cost of his own popularity rewarded with 48 bounteous munificence. He strained his feeble voice to thank Auverquerque for the affectionate and loyal services of thirty years. To Albemarle he gave the keys of his closet, and of his private drawers. "You 52 know," he said, "what to do with them." By this time he could scarcely respire. "Can this," he said to the physicians, "last long?" He was told that the end was approaching. He swallowed a cordial, 56 and asked for Bentinck. Those were his last articulate words. Bentinck instantly came to the bedside, bent down, and placed his ear close to the King's mouth. The lips of the dying man moved; 60 but nothing could be heard. The King took the hand of his earliest friend, and pressed it tenderly to his heart. In that moment, no doubt, all that had cast a slight passing cloud over their long and pure 64 friendship was forgotten. It was now between seven and eight in the morning. He closed his eyes, and gasped for breath. The bishops knelt down and read the commendatory prayer. When it ended 68 William was no more.

When his remains were laid out, it was found that he wore next to his skin a small piece of black silk

72 riband. The lords in waiting ordered it to be taken (3A) off. It contained a gold ring and a lock of the hair of Mary. MACAULAY, *History of England*.

The real aim of the clergy in thus enormously 3B enhancing the pretensions of the crown was to gain its sanction and support for their own. Schemes of 4 ecclesiastical jurisdiction, hardly less extensive than had warmed the imagination of Becket, now floated before the eyes of his successor Bancroft. He had fallen indeed upon evil days, and perfect indepen-8 dence on the temporal magistrate could no longer be attempted ; but he acted upon the refined policy of making the royal supremacy over the church, which he was obliged to acknowledge, and professed to 12 exaggerate, the very instrument of its independence upon the law. The favourite object of the bishops in this age was to render their ecclesiastical jurisdiction, no part of which had been curtailed in our 16 hasty reformation, as unrestrained as possible by the courts of law. These had been wont, down from the reign of Henry II., to grant writs of prohibition whenever the spiritual courts transgressed their 20 proper limits, to the great benefit of the subject, who would otherwise have lost his birthright of the common law, and been exposed to the defective, not to say iniquitous and corrupt, procedure of the 24 ecclesiastical tribunals. But the civilians, supported by the prelates, loudly complained of these prohibitions, which seem to have been much more frequent in the latter years of Elizabeth and the

(3B) reign of James than in any other period. Bancroft 28 accordingly presented to the Star Chamber, in 1605, a series of petitions in the name of the clergy, which Lord Coke has denominated Articuli Cleri, by analogy to some similar representations of that order 32 under Edward II. In these it was complained that the courts of law interfered by continual prohibitions with a jurisdiction as established and as much derived from the king as their own, either in cases 36 which were clearly within that jurisdiction's limits, or on the slightest suggestion of some matter belonging to the temporal court. It was hinted that the whole course of granting prohibitions was an en- 40 croachment of the King's Bench and Common Pleas, and that they could regularly issue only out of Chancery. To each of these articles of complaint, extending to twenty-five, the judges made separate 44 answers, in a rough and, some might say, a rude style, but pointed and much to the purpose, vindicating in every instance their right to take cognisance of every collateral matter springing out of an 48 ecclesiastical suit, and repelling the attack upon their power to issue prohibitions as a strange presumption. Nothing was done, nor, thanks to the firmness of the judges, could be done, by the Council 52 in this respect. For the clergy had begun by advancing that the king's authority was sufficient to reform what was amiss in any of his own courts, all jurisdiction, spiritual and temporal, being annexed 56 to his crown. But it was positively and repeatedly denied, in reply, that anything less than an Act of Parliament could alter the course of justice established

60 by law. This effectually silenced the archbishop, (3B) who knew how little he had to hope from the Commons. By the pretensions made for the Church in this affair he exasperated the judges, who had 64 been quite sufficiently disposed to second all rigorous measures against the Puritan ministers, and aggravated that jealousy of the ecclesiastical courts which the common lawyers had long entertained.

HALLAM, *History of England.*

Next day the flames had disappeared, and the 3C French officers employed themselves in selecting out of the deserted palaces of Moscow that which 4 best pleased the fancy of each for residence. At night the flames again arose in the north and west quarters of the city. As the greater part of the houses were built of wood, the conflagration 8 spread with the most dreadful rapidity. This was at first imputed to the blazing brands and sparkles which were carried by the wind; but at length it was observed that as often as the wind changed— 12 and it changed three times in that terrible night— new flames broke always forth in that direction where the existing gale was calculated to direct them on the Kremlin. These horrors were increased 16 by the chance of explosion. There was, though as yet unknown to the French, a magazine of powder in the Kremlin; besides that a park of artillery, with its ammunition, was drawn up under the 20 Emperor's window. Morning came, and with it a dreadful scene. During the whole night, the

(3C) metropolis had glared with an untimely and unnatural light. It was now covered with a thick and suffocating atmosphere of almost palpable smoke. 24 The flames defied the efforts of the French soldiery ; and it is said that the fountains of the city had been rendered inaccessible, the water-pipes cut, and the fire-engines destroyed or carried off. 28

Then came the reports of fire-balls having been found burning on deserted houses ; of men and women that, like demons, had been seen openly spreading flames, and who were said to be furnished 32 with combustibles for rendering their dreadful work more secure. Several wretches against whom such acts had been charged were seized upon, and probably, without much inquiry, were shot on the spot. 36 While it was almost impossible to keep the roof of the Kremlin clear of the burning brands which the wind showered down, Napoleon watched from the windows the course of the fire which devoured his 40 fair conquest, and the exclamation burst from him, “These are indeed Scythians !”

WALTER SCOTT, *Life of Bonaparte.*

4 Ah ! how we think sometimes that much is going to be done by organising committees and appointing officials, or fondly hope to regenerate society with new franchises, new political arrangements, better 4 legislation—when the real need is, that there should be some making and re-making of men, and the truest work would be to seek to promote the culture of individual minds and hearts. Nor let us doubt that 8

that is always the divinest work, to get at a man, (4) and be the means of ministering in some way to his healthier growth or finer inspiration ; of helping him 12 in some way to juster thought or loftier feeling. Get at a man, and send him from you into busy street and market-place, into the circle of which he is the centre, into the midst of his neighbours and 16 friends with a greater spirit, with a breath of higher life in him, and who can tell what good you have not started and provided for in doing that ? who can predict whereunto that may not grow ?—you have 20 wrought, anyhow, for once in your life, an immortal work. The noblest sculptures and pictures will perish ; the noblest utterances, the noblest poems may be forgotten ; but any purifying or elevating 24 effect which they have had upon a human soul—that remains, and dies not until the heavens be removed.

S. A. TIPPLE, *Sunday Mornings at Norwood.*

The price of serving mankind is evermore the 4A Cross. The world breaks the heart of its best benefactors, and then, after a day, builds their sepulchres. 4 If you would raise the age in which you live, you must live above it, and to live above it is to be misunderstood, and perhaps persecuted. But I do say that the only chance of amelioration, whether in a 8 State like this England of ours or in a school, lies in the devotion of those, be they only two or three individuals, who dare to try the lives of their fellows, and yet more their own, by the searching light of 12 God's eternal law.

(4A) This is the reason, my boys, why it is my deep desire that you should enter into the secret of religion. It will not be always that you feel the need of religion. You live from day to day, you do your 16 daily duties, and it does not perhaps occur to you to ask what is your own proper reason for doing them. You live as other boys live. But everyday morality such as this is good only for everyday times ; and if 20 you do what others do because they do it, not because it is right in itself, then you will still do it, I am afraid, even when you know it to be wrong. For there come occasions in the life of all of us, only 24 to some of us more critically than to others, when, if we would be good and true, we must do what is right, although a whole world is ranged in arms against us. For right and wrong are not affairs 28 of numbers ; they do not depend on the will of a majority ; on the contrary, it is only too true, I am afraid, that the majority is generally on the wrong side. And, oh ! let me impress upon you once again, 32 in a day when statesmanship and patriotism and even religion seem to be waiting sometimes on the vote of numbers, that the world is redeemed by those who, like the Three Holy Children whose story 36 was read this morning, will not go after a multitude to do evil, and who, if God so will, will render to their fellow-men the supreme service of yielding up their lives, that they who slay them may be the 40 better for their deaths. "As the Father knoweth Me," said the Saviour, "even so know I the Father ; and I lay down My life for the sheep. . . . No man taketh it from Me, but I lay it down of Myself. I 44

have power to lay it down, and I have power to take (4A) it again. This commandment have I received of My Father." And then afterwards in the horror of the 48 Cross: "Father, forgive them, for they know not what they do."

J. E. C. WELLDON, *Sermons preached to Harrow Boys.*

Every one endeavours to make himself as agreeable 5 to society as he can ; but it often happens that those who most aim at shining in conversation overshoot 4 their mark. Though a man succeeds, he should not (as is frequently the case) engross the whole talk to himself ; for that destroys the very essence of conversation, which is talking together. We should try 8 to keep up conversation like a ball bandied to and fro from one to the other, rather than seize it all to ourselves, and drive it before us like a football. We should likewise be cautious to adapt the matter of 12 our discourse to our company, and not talk Greek before ladies, or of the last new furbelow to a meeting of country justices.

But nothing throws a more ridiculous air over our 16 whole conversation than certain peculiarities easily acquired, but very difficultly conquered and discarded. In order to display these absurdities in a truer light, it is my present purpose to enumerate 20 such of them as are most commonly to be met with, and first to take notice of those buffoons in society, the Attitudinarians and Facemakers. These accompany every word with a peculiar grimace or gesture ;

(5) they assent with a shrug, and contradict with a 24 twisting of the neck ; are angry by a wry mouth, and pleased in a caper or minuet step. They may be considered as speaking harlequins ; and their rules of eloquence are taken from the posture-maker. 28 These should be condemned to converse only in dumb show with their own persons in the looking-glass, as well as the Smirkers and Smilers who so prettily set off their faces, together with their 32 words, by a something between a grin and a dimple. With these we may likewise rank the affected tribe of Mimics, who are constantly taking off the peculiar tone of voice or gesture of their acquaintance, though 36 they are such wretched imitators that (like bad painters) they are frequently forced to write the name under the picture before we can discover any likeness. 40

Next to those whose elocution is absorbed in action, and who converse chiefly with their arms and legs, we may consider the Professed Speakers. And first, the Emphatical, who squeeze, and press 44 and ram down every syllable with excessive vehemence and energy. These orators are remarkable for their distinct elocution and force of expression : they dwell on the important particles 48 *of* and *the*, and the significant conjunction *and*, which they seem to hawk up, with much difficulty, out of their own throats, and to cram them, with no less pain, into the ears of their 52 auditors. These should be suffered only to syringe (as it were) the ears of a deaf man, through a hearing-trumpet, though I must confess that I am equally

56 offended with the Whisperers or Low-speakers, who (5)
seem to fancy all their acquaintance deaf, and come
up so close to you that they may be said to measure
noses with you. I would have these oracular gentry
60 obliged to speak at a distance through a speaking-
trumpet, or apply their lips to the walls of a
whispering-gallery.

COWPER.

Be not too earnest, loud, or violent, in your con- **5A**
versation. Silence your opponent with reason, not
with noise. Be careful not to interrupt another when
4 he is speaking; hear him out, and you will under-
stand him the better, and be able to give him the
better answer. Consider before you speak, especially
when the business is of moment; weigh the sense
8 of what you mean to utter, and the expressions you
intend to use, that they may be significant, pertinent,
and inoffensive. Inconsiderate persons do not think
till they speak; or they speak, and then think.

12 Some men excel in husbandry, some in gardening,
some in mathematics. In conversation, learn, as
near as you can, where the skill or excellence of any
person lies; put him upon talking on that subject,
16 observe what he says, keep it in your memory, or
commit it to writing. By this means you will glean
the worth and knowledge of everybody you converse
with, and, at an easy rate, acquire what may be of
20 use to you on many occasions.

When you are in company with light, vain,
impertinent persons, let the observing of their

(5A) failings make you the more cautious both in your conversation with them and in your general behaviour, that you may avoid their errors.

If a man whose integrity you do not very well know, makes you great and extraordinary professions, do not give much credit to him. Probably you will find that he aims at something besides kindness to you, and that when he has served his turn, or been disappointed, his regard for you will grow cool.

Beware also of him who flatters you, and commends you to your face, or to one who, he thinks, will tell you of it; most probably he has either deceived and abused you, or means to do so. Remember the fable of the fox commanding the singing of the crow who had something in her mouth which the fox wanted.

Be careful that you do not commend yourselves. It is a sign that your reputation is small and sinking, if your own tongue must praise you; and it is fulsome and unpleasing to others to hear such commendations.

Speak well of the absent whenever you have a suitable opportunity. Never speak ill of them, or of anybody, unless you are sure they deserve it, and unless it is necessary for their amendment, or for the safety and benefit of others.

SIR MATTHEW HALE.

6 In our return home we met with a very odd accident, which I cannot forbear relating, because it shows how desirous all who know Sir Roger are

4 of giving him marks of their esteem. When we (6) were arrived upon the verge of his estate, we stopped at a little inn to rest ourselves and our horses. The man of the house had, it seems, been formerly a 8 servant in the knight's family; and, to do honour to his old master, had some time since, unknown to Sir Roger, put him up in a sign-post before the door; so that "the Knight's Head" had hung out 12 upon the road about a week before he himself knew anything of the matter. As soon as Sir Roger was acquainted with it, finding that the servant's indiscretion proceeded wholly from affection and good- 16 will, he only told him that he had made him too high a compliment; and when the fellow seemed to think that could hardly be, added with a more decisive look, that it was too great an honour for 2 any man under a duke, but told him at the same time, that it might be altered with a very few touches, and that he himself would be at the charge of it. Accordingly, they got a painter, by the 24 knight's directions, to add a pair of whiskers to the face, and by a little aggravation of the features to change it into the Saracen's Head. I should not have known this story, had not the innkeeper, upon 28 Sir Roger's alighting, told him in my hearing that his honour's head was brought back last night with the alterations that he had ordered to be made in it. Upon this my friend with his usual cheerfulness 32 related the particulars above mentioned, and ordered the head to be brought into the room. I could not forbear discovering greater expressions of mirth than ordinary upon the appearance of this monstrous face,

(6) under which, notwithstanding it was made to frown 36
and stare in a most extraordinary manner, I could
still discover a distant resemblance of my old friend.
Sir Roger, upon seeing me laugh, desired me to tell
him truly if I thought it possible for people to know 40
him in that disguise. I at first kept my usual
silence ; but upon the knight conjuring me to tell
him whether it was not still more like himself than
a Saracen, I composed my countenance in the best 44
manner I could, and replied, *that much might be said
on both sides.*

JOSEPH ADDISON.

6A The instinct which led Esmond to admire and
love the gracious person, the fair apparition of
whose beauty and kindness had so moved him
when he first beheld her, became soon a devoted 4
affection and passion of gratitude, which entirely
filled his young heart, that as yet, except in the
case of dear Father Holt, had had very little kind-
ness for which to be thankful. *O Dea certe*, thought 8
he, remembering the lines of the *Aeneid*, which
Mr Holt had taught him. There seemed, as the
boy thought, in every look or gesture of this fair
creature, an angelical softness and bright pity—in 12
motion or repose she seemed gracious alike ; the
tone of her voice, though she uttered words ever
so trivial, gave him a pleasure that amounted almost
to anguish. It cannot be called love, that a lad of 16
twelve years of age, little more than a menial, felt
for an exalted lady, his mistress ; but it was worship.
To catch her glance, to divine her errand and run

20 on it before she had spoken it ; to watch, follow, (6A)
adore her, became the business of his life. Mean-
while, as is the way often, his idol had idols of
her own, and never thought of or suspected the
24 admiration of her little pigmy adorer.

My Lady had on her side three idols : first and
foremost, Jove and supreme ruler, was her lord,
Harry's patron, the good Viscount of Castlewood.
28 All wishes of his were laws with her. If he had a
headache, she was ill. If he frowned, she trembled.
If he joked, she smiled and was charmed. If he
went a-hunting, she was always at the window to
32 see him ride away, her little son crowing on her
arm, or on the watch till his return. She made
dishes for his dinner ; spiced his wine for him ;
made the toast for his tankard at breakfast ; hushed
36 the house when he slept in his chair, and watched
for a look when he woke. If my lord was not
a little proud of his beauty, my lady adored it.
She clung to his arm as he paced the terrace, her
40 two fair little hands clasped round his great one ;
her eyes were never tired of looking in his face
and wondering at its perfection. Her little son
was his son, and had his father's look and curly
44 brown hair. Her daughter Beatrix was his daughter,
and had his eyes—were there ever such beautiful
eyes in the world ? All the house was arranged so
as to bring him ease and give him pleasure. She
48 liked the small gentry round about to come and pay
him court, never caring for admiration for herself ;
those who wanted to be well with the lady must
admire him. Not regarding her dress, she would

(6A) wear a gown to rags, because he had once liked it ; 52
and if he had brought her a brooch or a ribbon,
would prefer it to the most costly articles of her
wardrobe.

My Lord went to London every year for six 56
weeks, and the family being too poor to appear at
Court with any figure, he went alone. It was not
until he was out of sight that her face showed any
sorrow: and what a joy when he came back ! 60
What preparation before his return ? The fond
creature had his armchair at the chimney-side—
delighting to put the children in it, and to look at
them there. Nobody took his place at the table ; 64
but his silver tankard stood there as when my Lord
was present.

A pretty sight it was to see, during my Lord's
absence, or on those many mornings when sleep or 68
headache kept him abed, this fair young lady of
Castlewood, her little daughter at her knee, and her
domestics gathered round her, reading the Morning
Prayer of the English Church. Esmond long re- 72
membered how she looked and spoke, kneeling
reverently before the sacred book, the sun shining
upon her golden hair until it made a halo round about
her. A dozen of the servants of the house kneeled 76
in a line opposite their mistress. For a while Harry
Esmond kept apart from these mysteries, but Doctor
Tusher showing him that the prayers read were
those of the Church of all ages, and the boy's own 80
inclination prompting him to be always as near as
he might to his mistress, and to think all things she
did right, from listening to the prayers in the ante-

84 chamber, he came presently to kneel down with the (6A)
rest of the household in the parlour; and before a
couple of years my lady had made a thorough con-
vert. Indeed, the boy loved his catechiser so much
88 that he would have subscribed to anything she bade
him, and was never tired of listening to her fond
discourse and simple comments upon the book, which
she read to him in a voice of which it was difficult
92 to resist the sweet persuasion and tender, appealing
kindness. This friendly controversy, and the inti-
macy which it occasioned, bound the lad more
fondly than ever to his mistress. The happiest
96 period of all his life was this; and the young
mother, with her daughter and son, and the orphan
lad whom she protected, read and worked and
played, and were children together. If the lady
100 looked forward—as what fond woman does not—
towards the future, she had no plans from which
Harry Esmond was left out; and a thousand an~~te~~ &
thousand times, in his passionate and impetuous
104 way, he vowed that no power should separate him
from his mistress, and only asked for some chance
to happen by which he might show his fidelity to
her. Now, at the close of his life, as he sits and
108 recalls in tranquillity the happy and busy scenes of
it, he can think, not ungratefully, that he has been
faithful to that early vow.

W. M. THACKERAY, *Henry Esmond.*

7 How much, thought I, has each of these volumes, now thrust aside with such indifference, cost some aching head ! how many weary days ! how many sleepless nights ! How have their authors buried 4 themselves in the solitude of cells and cloisters ; shut themselves up from the face of man, and the still more blessed face of nature ; and devoted themselves to painful research and intense reflection ! 8 And all for what ? to occupy an inch of dusty shelf —to have the title of their works read now and then in a future age, by some drowsy Churchman or casual straggler like myself, and in another age to 12 be lost, even to remembrance. Such is the amount of this boasted immortality. A mere temporary rumour, a local sound—like the tone of that bell which has just tolled among these towers, filling 16 the ear for a moment — lingering transiently in ~~cho~~ — and then passing away like a thing that ~~was~~ not !

While I sat half murmuring, half meditating these 20 unprofitable speculations, with my head resting on my hand, I was thrumming with the other hand upon the quarto, until I accidentally loosened the clasps ; when, to my utter astonishment, the little 24 book gave two or three yawns, like one awaking from a deep sleep ; then a husky hem, and at length began to talk. At first its voice was very hoarse and broken, being much troubled by a cobweb, 28 which some studious spider had woven across it, and having probably contracted a cold from long exposure to the chills and damps of the abbey. In a short time, however, it became more distinct, and 32

I soon found it an exceedingly conversable little (7) tome. Its language, to be sure, was rather quaint and obsolete, and its pronunciation what in the 36 present day would be deemed barbarous; but I shall endeavour, as far as I am able, to render it in modern parlance.

WASHINGTON IRVING.

“I wish the good old times would come again,” 7A she said, “when we were not quite so rich. I do not mean that I want to be poor; but there was 4 a middle state”—so she was pleased to ramble on —“in which I am sure we were a great deal happier. 5 purchase is but a purchase, now that you have money enough and to spare. Formerly it used to 8 be a triumph. When we coveted a cheap luxury (and, oh! how much ado I had to get you to consent in those times!) we were used to have a debate for two or three days before, and to weigh the *for* and 12 *against*, and think what we might spare it out of, and what saving we could hit upon, that should be an equivalent. A thing was worth buying then when we felt the money that we paid for it.”

16 “Do you remember the brown suit, which you made to hang upon you, till all your friends cried shame upon you, it grew so threadbare—and all because of that folio ‘Beaumont and Fletcher,’ which 20 you dragged home late at night from Barker’s in Covent Garden? Do you remember how we eyed it for weeks before we could make up our minds to the purchase, and had not come to a determina-

(7A) tion till it was near ten o'clock of the Saturday 24 night, when you set off from Islington, fearing you should be too late—and when the old bookseller with some grumbling opened his shop, and by the twinkling taper (for he was setting bedwards) lighted 28 out the relic from his dusty treasures—and when you lugged it home, wishing it were twice as cumbersome—and when you presented it to me—and when we were exploring the perfectness of it 32 (*collating*, you called it)—and while I was repairing some of the loose leaves with paste, which your impatience would not suffer to be left till daybreak—was there no pleasure in being a poor man? or 36 can those neat black clothes which you wear now, and are so careful to keep brushed, since we have become rich and finical, give you half the honest vanity with which you flaunted it about in that 40 overworn suit—your old corbeau—for four or five weeks longer than you should have done, to pacify your conscience for the mighty sum of fifteen?—or sixteen shillings, was it?—a great affair we thought 44 it then—which you had lavished on the old folio. Now you can afford to buy any book that pleases you, but I do not see that you ever bring me home any nice old purchases now. 48

“When you came home with twenty apologies for laying out a less number of shillings upon that print after Lionardo, which we christened the ‘Lady Blanch’; when you looked at the purchase, and 52 thought of the money—and thought of the money, and looked again at the picture—was there no pleasure in being a poor man? Now, you have

56 nothing to do but to walk into Colnaghi's, and buy (7A)
a wilderness of Lionardos. Yet do you?

“Then, do you remember our pleasant walks to Enfield, and Potter's Bar, and Waltham, when we 60 had a holyday—holidays, and all other fun, are gone, now we are rich—and the little handbasket in which I used to deposit our day's fare of savoury cold lamb and salad—and how you would pry about 64 at noontide for some decent house, where we might go in, and produce our store—only paying for the ale that you must call for—and speculate upon the looks of the landlady, and whether she was likely 68 to allow us a table cloth—and wish for such another honest hostess, as Izaak Walton has described many one on the pleasant banks of the Lea, when he went a-fishing—and sometimes they would prove 72 obliging enough and sometimes they would look grudgingly upon us—but we had cheerful looks still for one another, and would eat our plain food savourily, scarcely grudging Piscator his Trout Hall? 76 Now—when we go out a day's pleasureing, which is seldom moreover, we *ride* part of the way—and go into a fine inn, and order the best of dinners, never debating the expense—which, after all, never 80 has half the relish of those chance country snaps, when we were at the mercy of uncertain usage, and a precarious welcome.”

CHARLES LAMB, *Last Essays of Elia*.

8 The day I should have received your letter I was invited to dine at a rich widow's (whom, I think, I once told you of, and offered my service in case you thought fit to make addresses there); and she was 4 so kind, and in so good humour, that if I had had any commission I should have thought it a very fit time to speak. We had a huge dinner, though the company was only of her own kindred that are in 8 the house with her, and what I brought; but she is broke loose from an old miserable husband that lived so long, she thinks if she does not make haste she shall not have time to spend what he left. She is 12 old and was never handsome, and yet is courted a thousand times more than the greatest beauty in the world would be that had not a fortune. We could not eat in quiet for the letters and the presents that 16 came in from people that would not have looked upon her when they had met her, if she had been left poor.

DOROTHY OSBORNE.

8A SIR,—I have been, ever since I first knew you, so entirely and sincerely your friend, and thought you so much mine, that I could not have believed what you tell me of yourself, had I had it from 4 anybody else. And though I cannot but be mightily troubled that you should have had so many wrong and unjust thoughts of me, yet, next to the return of good offices, such as from a sincere goodwill I 8 have done you, I receive your acknowledgement of the contrary as the kindest thing you could have done me, since it gives me hope that I have not lost a

12 friend I so much valued. After what your letter (8A)
expresses, I shall not need to say anything to justify
myself to you. I shall always think your own
16 reflection on my carriage both to you and all man-
kind will sufficiently do that. Instead of that, give
me leave to assure you, that I am more ready to
forgive you than you can be to desire it; and I do
it so freely and fully, that I wish for nothing more
20 than the opportunity to convince you that I truly
love and esteem you, and that I have still the same
goodwill for you as if nothing of this had happened.
To confirm this to you more fully, I should be glad
24 to meet you anywhere, and the rather because the
onclusion of your letter makes me apprehend it
would not be wholly useless to you. But whether
you think it fit or not, I leave wholly to you. I
28 shall always be ready to serve you to my utmost,
in any way you shall like, and shall only need your
commands or permission to do it.

JOHN LOCKE to SIR ISAAC NEWTON.

“I have no right to give *my* opinion,” said Wick- 9
ham, “as to his being agreeable or otherwise. I am
not qualified to form one. I have known him too
4 long and too well to be a fair judge. It is impos-
sible for *me* to be impartial. But I believe your
opinion of him would in general astonish—and per-
haps you would not express it quite so strongly
8 anywhere else. Here you are in your own family.”

“Upon my word, I say no more *here* than I might
say in any house in the neighbourhood, except

(9) Netherfield. He is not at all liked in Hertfordshire. Everybody is disgusted with his pride. You will 12 not find him more favourably spoken of by any one."

"I cannot pretend to be sorry," said Wickham, after a short interruption, "that he or that any 16 man should not be estimated beyond their deserts; but with him I believe it does not often happen. The world is blinded by his fortune and consequence, or frightened by his high and imposing manners, 20 and sees him only as he chooses to be seen."

"I should take him, even on *my* slight acquaintance, to be an ill-tempered man." Wickham only shook his head.

24

JANE AUSTEN, *Pride and Prejudice*.

9A The Captain took his portfolio under his right arm, his camp-stool in his right hand, offered his left arm to Lady Clarinda, and followed at a reasonable distance behind Miss Crotchet and Lord 4 Bossnowl, contriving, in the most natural manner possible, to drop more and more into the rear.

Lady Clarinda. I am glad to see you can make yourself so happy with drawing old trees and mounds of 8 grass.

Captain Fitzchrome. Happy, Lady Clarinda! Oh no! How can I be happy when I see the idol of my heart about to be sacrificed on the shrine of 12 Mammon?

Lady Clarinda. Do you know, though Mammon has a sort of ill name, I really think he is a very

16 popular character. There must be at the bottom (9A) something amiable about him. He is certainly one of those pleasant creatures whom everybody abuses, but without whom no evening party is endurable.

20 I daresay love in a cottage is very pleasant, but then it positively must be a cottage ornée; but would not the same love be a great deal safer in a castle, even if Mammon furnished the fortification?

24 *Captain Fitzchrome.* Oh, Lady Clarinda! there is a heartlessness in that language that chills me to the soul.

Lady Clarinda. Heartlessness! No; my heart is 28 on my lips. I speak just what I think. You used to like it, and say it was as delightful as it was rare.

Captain Fitzchrome. True, but you did not then talk as you do now, of love in a castle.

32 *Lady Clarinda.* Well, but only consider. A dun is a horribly vulgar creature; it is a creature I cannot endure the thought of; and a cottage lets him in so easily. Now a castle keeps him at bay. You are a 36 half-pay officer, and are at leisure to command the garrison. But where is the castle? and who is to furnish the commissariat?

Captain Fitzchrome. Is it come to this, that you 40 make a jest of my poverty? Yet is my poverty only comparative. Many decent families are maintained on smaller means.

Lady Clarinda. Decent families! Aye, decent is 44 the distinction from respectable. Respectable means rich, and decent mean-poor. I should die if I heard my family called decent. And then your decent family always lives in a snug little place. I hate a

(9A) little place. I like large rooms, and large looking- 48
glasses, and large parties, and a fine large butler
with a tinge of smooth red in his face, an outward
and visible sign that the family he serves is respect-
able ; if not noble, highly respectable. 52

Captain Fitzchrome. I cannot believe that you say
all this in earnest. No man is less disposed than
I am to deny the importance of the substantial
comforts of life. I once flattered myself that in 56
our estimate of these things we were nearly of a
mind.

Lady Clarinda. Do you know, I think an opera-
box a very substantial comfort, and a carriage. 60
You will tell me that many decent people walk
arm in arm through the snow, and sit in clogs and
bonnets in the pit at the English theatre. No doubt
it is very pleasant to those who are used to it, but it 64
is not to my taste.

Captain Fitzchrome. You always delighted in trying
to provoke me, but I cannot believe that you have
not a heart. 68

Lady Clarinda. You do not like to believe that I
have a heart, you mean. You wish to think I have
lost it, and you know to whom ; and when I tell you
that it is still safe in my own keeping, and that I do 72
not mean to give it away, the unreasonable creature
grows angry.

Captain Fitzchrome. Angry ! far from it. I am
perfectly cool. 76

Lady Clarinda. Why, you are pursing your brows,
biting your lips, and lifting up your foot as if you
would stamp it into the earth. I must say anger

80 becomes you ; you would make a charming Hotspur. (9A)

Your everyday dining-out face is rather insipid ; but I assure you my heart is in danger when you are in the heroics. It is so rare, too, in these days of 84 smooth manners, to see anything like natural expression in a man's face. There is one set form for every man's face in female society—a sort of serious comedy, walking gentleman's face ; but the moment 88 the creature falls in love he begins to give himself airs, and plays off all the varieties of his physiognomy, from the Master Slender to the Petruchio, and then he is actually very amusing.

T. L. PEACOCK, *Crotchet Castle*.

“ You want to hear news from X—— ? And what 9B interest can you have in X—— ? You left no friends there, for you made none. Nobody ever asks after 4 you—neither man nor woman ; and if I mention your name in company, the men look as if I had spoken of Prester John, and the women sneer covertly. Our X—— belles must have disliked 8 you. How did you excite their displeasure ? ”

“ I don't know. I seldom spoke to them—they were nothing to me. I considered them only as something to be glanced at from a distance ; their 12 dresses and faces were often pleasing enough to the eye ; but I could not understand their conversation, nor even read their countenances. When I caught snatches of what they said, I could never make much 16 of it ; and the play of their lips and eyes did not help me at all.”

(9B) "That was your fault, not theirs. There are sensible as well as handsome women in X——: women it is worth any man's while to talk to, and 20 with whom I can talk with pleasure; but you had and have no pleasant address. There is nothing in you to induce a woman to be affable. I have remarked you sitting near the door in a room full 24 of company, bent on hearing, not on speaking; on observing, not on entertaining; looking frigidly shy at the commencement of a party, confusingly vigilant about the middle, and insultingly weary towards the 28 end. Is that the way, do you think, ever to communicate pleasure or excite interest? No; and if you are generally unpopular, it is because you deserve to be so." 32

"Content!" I ejaculated.

"No, you are not content; you see beauty always turning its back on you; you are mortified and then you sneer. I verily believe all that is desirable on 36 earth—wealth, reputation, love—will for ever to you be the ripe grapes on the high trellis: you'll look up at them. They will tantalise in you the lust of the eye; but they are out of reach. You have not the 40 address to fetch a ladder, and you'll go away calling them sour."

C. BRONTË, *The Professor.*

9C Charles, by way of remark, said they had been looking in at a pretty little chapel on the common, which was now in the course of repair. Mr Malcolm laughed. "So, Charles," he said, "you're bit with 4 the new fashion."

Charles coloured, and asked, "What fashion?" adding, (9C) that a friend, by accident, had taken them in.

8 "You ask what fashion," said Mr Malcolm; "why, the newest, latest fashion. This is a place of fashions; there have been many fashions in my time. The greater part of the residents, that is 12 the boys, change once in three years; the fellows and tutors, perhaps, in half a dozen; and every generation has its own fashion. There is no principle of stability in Oxford, except the heads, and they 16 are always the same, and always will be the same, to the end of the chapter. What is in now," he asked, "among you youngsters—drinking or cigars?"

Charles laughed modestly, and said he hoped 20 drinking had gone out everywhere.

"Worse things may come in," said Mr Malcolm; "but there are fashions everywhere. There once was a spouting club, perhaps it is in favour still; 24 before it was the music-room. Once geology was all the rage; now it is theology; soon it will be architecture, or medieval antiquities, or editions and codices. Each wears out in its turn; all depends on 28 one or two active men; but the secretary takes a wife, or the professor gets a stall; and the meetings are called irregularly, and nothing is done in them, and so gradually the affair dwindles and dies."

32 Sheffield asked whether the present movement had not spread too widely through the country for such a termination; he did not know much about it himself, but the papers were full of it, and it was 36 the talk of every neighbourhood; it was not confined to Oxford.

(9C) "I don't know about the country," said Malcolm, "that is a large question ; but it has not the elements of stability here. These gentlemen will take livings 40 and marry, and that will be the end of the business. I am not speaking against them ; they are, I believe, very respectable men ; but they are riding on the springtide of a fashion."

44

NEWMAN.

10 *Tom.* Mr Rabbit was walking along one day with his fine bushy tail, and——

Frank. But, Tom, rabbits' tails are quite short.

Tom. Am I telling the story, or are you ? 4

Frank. Please go on, Tom. This rabbit had a fine tail.

Tom. Yes, he had—a fine bushy tail ; and as he was going along he saw Mr Fox. 8

Frank. And he ran away very quickly, didn't he ?

Tom. No, they were friends. Mr Fox was carrying a big bag of fish. Mr Rabbit said :

"How do you do, Mr Fox ? What a lot of fish ! 12 Where did you catch them ?"

"Happy to see you, Mr Rabbit ! Yes, they are fine fish. I caught them in the pond near the wood."

16

"I suppose you were fishing for several hours ?"

"Oh, dear no ; it's very easy to catch them."

"How did you do it ?" asked Mr Rabbit, for he was very fond of fish. 20

"Well, I saw a tree which had fallen into the water, and I sat on it, with my tail in the water.

The pond is full of fish ; one after another came and (10)
24 bit the hair of my tail. I drew it out each time, and that is how I caught them." And then Mr Fox said good-bye.

That same evening Mr Rabbit went to the pond, 28 and he soon saw the fallen tree. He sat upon it, with his fine bushy tail in the water. Before long he fell asleep. Now it was an awfully cold night. It froze and froze ; the whole pond was covered 32 with ice. In the middle of the night Mr Rabbit woke up.

He said : "There is something on my tail !" and he pulled. "It is a very big fish, I am sure !" and 36 he pulled again.

"It is a very strong fish, too !" and he gave another pull, a great big pull. Jerk ! Crash ! Poor Mr Rabbit !

40 *Frank.* Did he pull his tail out of the ice ?

Tom. No, that is just what he didn't do. And that is why rabbits have such little tails.

If you don't hurry up, we'll be late for the train. 11A
Have you got your rug ? It'll be cold to-night.—
There, we're off at last.—For goodness' sake, be 4 quick, cabby !—We've only got six minutes. You look after the luggage, while I get the tickets.—
Two second single to Durham.—Porter, can you find us two corner seats ? That'll do.—Well, that was a 8 close shave. Here, boy, give me a *Globe* ! Haven't you got the special yet ? Never mind, you can give it me all the same.

11B I should like to know who took my scissors. They were quite an old pair, but they were good enough for cutting paper, and that is what I used them for. They are not in their usual place, and of course nobody has touched them. It is most provoking. Oh, you will let me have another pair. That is very good of you, but it does not solve the mystery. I suppose Jane will say it was the cat. 8 Cats may have a taste for crockery, but why they should go for scissors is beyond me. Oh, I am making too much of a fuss, am I? That is just like a woman: you cannot see that what I care for is not 12 an old pair of scissors, but the sacred cause of tidiness. "Sacred fiddlesticks!" did you say? Well, I *am* surprised.

11D What are those people looking at? Some poor fellow's fallen down. I shouldn't wonder if he had fainted, the weather's so frightfully hot. It's silly of them to stand so close to him. Oh, there's a 4 policeman. That's a good thing. It's surprising how many people have time to waste. This idle curiosity is a regular curse.

11E The postman's rather late this evening. He usually comes at ten past nine, and it's nearly twenty-five past now. Surely he can't have forgotten us. There, isn't that his knock? You might 4 go and fetch the letters. What, is that all he's brought? I've been expecting a letter from Johnson all day, and now it's not come. I don't know what he can be up to. Perhaps I shall hear from 8 him first post to-morrow.

Perhaps it was the pleasure the good Spirit had 12 in showing off this power of his, or else it was his own kind, generous, hearty nature, and his sympathy 4 with all poor men, that led him straight to Scrooge's clerk's ; for there he went, and took Scrooge with him, holding to his robe ; and on the threshold of the door the Spirit smiled, and stopped to bless Bob 8 Cratchit's dwelling with the sprinklings of his torch. Think of that ! Bob had but fifteen "Bob" a week himself ; he pocketed on Saturdays but fifteen copies of his Christian name ; and yet the Ghost of 12 Christmas Present blessed his four-roomed house !

Then up rose Mrs Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap, and make a goodly show 16 for sixpence ; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons ; while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the 20 corners of his monstrous shirt-collar (Bob's private property, conferred upon his son and heir in honour of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen 24 in the fashionable Parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own ; and basking in luxu- 28 rious thoughts of sage and onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collar nearly choked him) blew 32 the fire, until the slow potatoes, bubbling up,

(12) knocked loudly at the saucepan lid to be let out and peeled.

“What has ever got your precious father, then?” said Mrs Cratchit. “And your brother, Tiny Tim? 36 and Martha wasn’t as late last Christmas Day by half-an-hour.”

“Here’s Martha, mother!” said a girl, appearing as she spoke. 40

“Here’s Martha, mother!” cried the two young Cratchits. “Hurrah! There’s *such* a goose, Martha!”

“Why, bless your heart alive, my dear, how late you are!” said Mrs Cratchit, kissing her a dozen 44 times, and taking off her shawl and bonnet for her with officious zeal.

“We’d a deal of work to finish up last night,” replied the girl, “and had to clear away this morning, 48 mother!”

“Well! Never mind so long as you are come,” said Mrs Cratchit. “Sit ye down before the fire, my dear, and have a warm. Lord bless ye!” 52

“No, no! There’s father coming,” cried the two young Cratchits, who were everywhere at once. “Hide, Martha, hide!”

So Martha hid herself, and in came little Bob, the 56 father, with at least three feet of comforter, exclusive of the fringe, hanging down before him, and his threadbare clothes darned up and brushed to look seasonable, and Tiny Tim upon his shoulder. Alas 60 for Tiny Tim, he bore a little crutch, and had his limbs supported in an iron frame.

“Why, where’s our Martha?” cried Bob Cratchit, looking round. 64

"Not coming," said Mrs Cratchit.

(12)

"Not coming!" said Bob, with a sudden declension in his high spirits; for he had been Tim's blood-horse all the way from church, and had come home rampant. "Not coming upon Christmas Day!"

Martha didn't like to see him disappointed, if it were only in joke; so she came out prematurely from behind the closet door and ran into his arms, while the two young Cratchits hustled Tiny Tim, and bore him off into the washhouse, that he might hear the pudding singing in the copper.

76 "And how did little Tim behave?" asked Mrs Cratchit, when she had rallied Bob on his credulity, and Bob had hugged his daughter to his heart's content.

80 "As good as gold," said Bob, "and better. Somehow he gets thoughtful sitting by himself so much, and thinks the strangest things you ever heard.

He told me, coming home, that he hoped the people 84 saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day who made lame beggars walk and blind men see."

88 Bob's voice was tremulous when he told them this, and trembled more when he said that Tiny Tim was growing strong and hearty.

His active little crutch was heard upon the floor, 92 and back came Tiny Tim before another word was spoken, escorted by his brother and sister to his stool beside the fire; and while Bob, turning up his cuffs—as if, poor fellow, they were capable of being 96 made more shabby—compounded some hot mixture

(12) in a jug with gin and lemons, and stirred it round and round, and put it on the hob to simmer ; Master Peter and the two ubiquitous young Cratchits went to fetch the goose, with which they soon returned in 100 high procession.

Such a bustle ensued that you might have thought a goose the rarest of all birds, a feathered phenomenon to which a black swan was a matter of 104 course ; and in truth it was something very like it in that house. Mrs Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot ; Master Peter mashed the potatoes with incredible vigour ; 108 Miss Belinda sweetened up the apple-sauce ; Martha dusted the hot plates ; Bob took Tiny Tim beside him in a tiny corner at the table ; the two young Cratchits set chairs for everybody, not forgetting 112 themselves, and mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. At last the dishes were set on, and grace was said. 116 It was succeeded by a breathless pause as Mrs Cratchit, looking slowly all along the carving-knife, prepared to plunge it in the breast ; but when she did, and when the long expected gush of stuffing 120 issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried “ Hurrah ! ” 124

There never was such a goose. Bob said he didn't believe there ever was such a goose cooked. Its tenderness and flavour, size and cheapness, were the themes of universal admiration. Eked out by the 128

apple-sauce and mashed potatoes, it was a sufficient (12) dinner for the whole family ; indeed, as Mrs Cratchit said, with great delight (surveying one small atom 132 of a bone upon the dish), they hadn't ate it all at last ! Yet every one had had enough, and the youngest Cratchits in particular were steeped in sage and onion to the eyebrows ! But now, the 136 plates being changed by Miss Belinda, Mrs Cratchit left the room alone—too nervous to bear witnesses —to take the pudding up and bring it in.

Suppose it should not be done enough ! Suppose 140 it should break in turning out ! Suppose somebody should have got over the wall of the back-yard and stolen it, while they were merry with the goose, a supposition at which the two young Cratchits became 144 livid ! All sorts of horrors were supposed.

Hallo ! A great deal of steam ! The pudding was out of the copper. A smell like a washing day ! That was the cloth. A smell like an eating-house 148 and a pastry-cook's next door to each other, with a laundress's next door to that ! That was the pudding ! In half a minute Mrs Cratchit entered, flushed, but smiling proudly, with the pudding, 152 like a speckled cannon ball, so hard and firm, blazing in half a quatern of ignited brandy, and bedight with Christmas holly stuck into the top.

Oh ! a wonderful pudding ! Bob Cratchit said, 156 and calmly too, that he regarded it as the greatest success achieved by Mrs Cratchit since their marriage. Mrs Cratchit said that now the weight was off her mind, she would confess she had had her doubts about 160 the quantity of flour. Everybody had something to

(12) say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing.

164

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted and considered perfect, apples and oranges were put upon 168 the table, and a shovelful of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one ; and at Bob Cratchit's elbow stood the family 172 display of glass, two tumblers and a custard cup without a handle.

These held the hot stuff from the jug, however, as well as golden goblets would have done ; and Bob 176 served it out with beaming looks, while the chestnuts on the fire spluttered and crackled noisily. Then Bob proposed :—

“A Merry Christmas to us all, my dears. God 180 bless us !”

Which all the family re-echoed.

“God bless us every one !” said Tiny Tim, the last of all.

184

He sat very close to his father's side, upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken 188 from him.

“Spirit,” said Scrooge, with an interest he had never felt before, “tell me if Tiny Tim will live.”

“I see a vacant seat,” replied the Ghost, “in the 192

poor chimney-corner, and a crutch without an owner, (12) carefully preserved. If these shadows remain unaltered by the Future, the child will die."

196 "No, no," said Scrooge. "Oh no, kind Spirit! say he will be spared."

"If these shadows remain unaltered by the Future, none other of my race," returned the Ghost, "will 200 find him here. What then? If he be like to die, he had better do it, and decrease the surplus population."

Scrooge hung his head to hear his own words quoted by the Spirit, and was overcome with peni-204 tence and grief.

"Man," said the Ghost, "if man you be in heart, not adamant, forbear that wicked cant until you have discovered What the surplus is, and Where it 208 is. Will you decide what men shall live, what men shall die? It may be that in the sight of Heaven you are more worthless and less fit to live than millions like this poor man's child. O God! to hear 212 the Insect on the leaf pronouncing on the too much life among his hungry brothers in the dust."

Scrooge bent before the Ghost's rebuke, and trembling cast his eyes upon the ground. But he 216 raised them speedily on hearing his own name.

"Mr Scrooge!" said Bob; "I'll give you, Mr Scrooge, the Founder of the Feast!"

"The Founder of the Feast indeed!" cried Mrs 220 Cratchit, reddening. "I wish I had him here. I'd give him a piece of my mind to feast upon, and I hope he'd have a good appetite for it."

"My dear," said Bob, "the children: Christmas 224 Day."

(12) "It should be Christmas Day, I am sure," said she, "on which one drinks the health of such an odious, stingy, hard, unfeeling man as Mr Scrooge. You know he is, Robert! Nobody knows it better 228 than you do, poor fellow!"

"My dear," was Bob's mild answer, "Christmas Day!"

"I'll drink his health for your sake and the Day's," 232 said Mrs Cratchit, "not for his. Long life to him! A merry Christmas and a happy New Year—he'll be very merry and very happy, I have no doubt!"

The children drank the toast after her. It was 236 the first of their proceedings which had no heartiness in it. Tiny Tim drank it last of all, but he didn't care twopence for it. Scrooge was the Ogre of the family. The mention of his name cast a dark 240 shadow on the party, which was not dispelled for full five minutes.

After it had passed away they were ten times merrier than before, from the mere relief of Scrooge 244 the Baleful being done with. Bob Cratchit told them how he had a situation in his eye for Master Peter, which would bring in, if obtained, full five and sixpence weekly. The two young Cratchits 248 laughed tremendously at the idea of Peter's being a man of business; and Peter himself looked thoughtfully at the fire from between his collar, as if he were deliberating what particular investments he 252 should favour when he came into the receipt of that bewildering income. Martha, who was a poor apprentice at a milliner's, then told them what kind of work she had to do, and how many hours 256

she worked at a stretch, and how she meant to lie (12) abed to-morrow morning for a good long rest, to-morrow being a holiday she passed at home. Also 260 how she had seen a countess and a lord some days before, and how the lord "was much about as tall as Peter"; at which Peter pulled up his collar so high that you couldn't have seen his head if you 264 had been there. All this time the chestnuts and the jug went round and round; and by-and-by they had a song, about a lost child travelling in the snow, from Tiny Tim, who had a plaintive little voice, 268 and sang it very well indeed.

There was nothing of high mark in this. They were not a handsome family; they were not well dressed; their shoes were far from being waterproof; their 272 clothes were scanty; and Peter might have known, and very likely did, the inside of a pawnbroker's. But they were happy, grateful, pleased with one another, and contented with the time; and when 276 they faded, and looked happier yet in the bright sprinklings of the Spirit's torch at parting, Scrooge had his eye upon them, and especially on Tiny Tim, until the last.

CHARLES DICKENS, *The Christmas Carol.*

"If there is any person in the town who feels 12A emotion caused by this man's death," said Scrooge, quite agonised, "show that person to me, Spirit, I beseech you!"

The Phantom spread its dark robe before him for a moment, like a wing; and withdrawing it,

(12A) revealed a room by daylight, where a mother and her children were. 8

She was expecting some one, and with anxious eagerness; for she walked up and down the room, started at every sound, looked out from the window, glanced at the clock; tried, but in vain, 12 to work with her needle, and could hardly hear the voices of the children in their play.

At length the long-expected knock was heard. She hurried to the door, and met her husband, a 16 man whose face was careworn and depressed, though he was young. There was a remarkable expression in it now, a kind of serious delight of which he felt ashamed, and which he struggled to repress. 20

He sat down to the dinner that had been hoarding for him by the fire; and when she asked him faintly what news (which was not until after a long silence), he appeared embarrassed how to answer. 24

“Is it good,” she said, “or bad?”—to help him.

“Bad,” he answered.

“We are quite ruined?”

“No. There is hope yet, Caroline.” 28

“If *he* relents,” she said, amazed, “there is! Nothing is past hope, if such a miracle has happened.”

“He is past relenting,” said her husband. “He 32 is dead.”

She was a mild and patient creature if her face spoke truth; but she was thankful in her soul to hear it, and she said so, with clasped hands. She 36 prayed forgiveness the next moment, and was sorry; but the first was the emotion of her heart.

“What the half-drunk woman whom I told you (12A)
40 of last night said to me, when I tried to see him and obtain a week's delay, and what I thought was a mere excuse to avoid me, turns out to have been quite true. He was not only very ill, but dying,
44 then.”

“To whom will our debt be transferred?”

“I don't know. But before that time we shall be ready with the money, and even though we were 48 not, it would be bad fortune indeed to find so merciless a creditor in his successor. We may sleep to-night with light hearts, Caroline!”

Yes, soften it as they would, their hearts were 52 lighter. The children's faces hushed, and, clustered round to hear what they so little understood, were brighter; and it was a happier house for this man's death! The only emotion that the Ghost could 56 show him, caused by the event, was one of pleasure.

“Let me see some tenderness connected with a death,” said Scrooge; “or that dark chamber, Spirit, which we left just now will be for ever 60 present to me.”

The Ghost conducted him through several streets familiar to his feet; and as they went along, Scrooge looked here and there to find himself, but 64 nowhere was he to be seen. They entered poor Bob Cratchit's house, the dwelling he had visited before, and found the mother and the children seated round the fire.

68 Quiet. Very quiet. The noisy little Cratchits were as still as statues in one corner, and sat looking up at Peter, who had a book before him. The

(12A) mother and her daughters were engaged in sewing.
But surely they were very quiet !

72

“ And He took a child, and set him in the midst of them.”

Where had Scrooge heard those words ? He had not dreamed them. The boy must have read them 76 out as he and the Spirit crossed the threshold. Why did he not go on ?

The mother laid her work upon the table, and put her hand up to her face.

80

“ The colour hurts my eyes,” she said.

The colour ? Ah, poor Tiny Tim !

“ They’re better now again,” said Cratchit’s wife. “ It makes them weak by candlelight ; and I 84 wouldn’t show weak eyes to your father when he comes home for the world. It must be near his time.”

“ Past it rather,” Peter answered, shutting up his 88 book. “ But I think he’s walked a little slower than he used these few last evenings, mother.”

They were very quiet again. At last she said, and in a steady, cheerful voice, that only faltered 92 once—

“ I have known him walk with—I have known him walk with Tiny Tim upon his shoulder very fast indeed.”

96

“ And so have I ! ” cried Peter. “ Often.”

“ And so have I ! ” exclaimed another. So had all.

“ But he was very light to carry,” she resumed, intent upon her work, “ and his father loved him 100 so, that it was no trouble—no trouble. And there is your father at the door ! ”

She hurried out to meet him ; and little Bob, in (12A)
104 his comforter—he had need of it, poor fellow—came in. His tea was ready for him on the hob, and they all tried who should help him to it most. Then the two young Cratchits got upon his knees and laid 108 each child a little cheek against his face, as if they said, “Don’t mind it, father. Don’t be grieved.”

Bob was very cheerful with them, and spoke pleasantly to all the family. He looked at the 112 work upon the table, and praised the industry and speed of Mrs Cratchit and the girls. They would be done long before Sunday, he said.

“Sunday ! You went to-day, then, Robert ?”
116 said his wife.

“Yes, my dear,” returned Bob. “I wish you could have gone. It would have done you good to see how green a place it is. But you’ll see it 120 often. I promised him that I would walk there on a Sunday. My little, little child !” cried Bob. “My little child !”

He broke down all at once. He couldn’t help it. 124 If he could have helped it, he and his child would have been farther apart, perhaps, than they were.

He left the room, and went upstairs into the room above, which was lighted cheerfully, and hung with 128 Christmas. There was a chair set close beside the child, and there were signs of some one having been there lately. Poor Bob sat down in it, and when he had thought a little and composed himself, he 132 kissed the little face. He was reconciled to what had happened, and went down again quite happy.

They drew about the fire and talked, the girls

(12A) and mother working still. Bob told them of the extraordinary kindness of Mr Scrooge's nephew, 136 whom he had scarcely seen but once, and who meeting him in the street that day, and seeing that he looked a little—"just a little down, you know," said Bob—inquired what had happened to distress 140 him. "On which," said Bob, "for he is the pleasantest-spoken gentleman you ever heard, I told him. 'I am heartily sorry for it, Mr Cratchit,' he said, 'and heartily sorry for your good wife.' By- 144 the-bye, how he ever knew *that* I don't know."

"Knew what, my dear?"

"Why, that you were a good wife," replied Bob.

"Everybody knows that!" said Peter. 148

"Very well observed, my boy!" cried Bob. "I hope they do. 'Heartily sorry', he said, 'for your good wife. If I can be of service to you in any way,' he said, giving me his card, 'that's where I 152 live. Pray come to me.' Now, it wasn't," cried Bob, "for the sake of anything he might be able to do for us so much as for his kind way that this was quite delightful. It really seemed as if he had 156 known our Tiny Tim, and felt with us."

"I'm sure he's a good soul," said Mrs Cratchit.

"You would be surer of it, my dear," returned Bob, "if you saw and spoke to him. I shouldn't be 160 at all surprised—mark what I say--if he got Peter a better situation."

"Only hear that, Peter," said Mrs Cratchit.

"And then," cried one of the girls, "Peter will be 164 keeping company with some one, and setting up for himself."

"Get along with you," retorted Peter, grinning. (12A)

168 "It's just as likely as not," said Bob, "one of these days; though there's plenty of time for that, my dear. But however and whenever we part from one another, I am sure we shall none of us forget 172 poor Tiny Tim--shall we?--or this first parting that there was among us?"

"Never, father!" cried they all.

"And I know," said Bob, "I know, my dears, 176 that when we recollect how patient and how mild he was, although he was a little, little child, we shall not quarrel easily among ourselves, and forget poor Tiny Tim in doing it."

180 "No, never, father!" they all cried again.

"I am very happy," said little Bob, "I am very happy!"

184 Mrs Cratchit kissed him, his daughters kissed him, the two young Cratchits kissed him, and Peter and himself shook hands. Spirit of Tiny Tim, thy childish essence was from God!

DICKENS, *The Christmas Carol.*

A long postman's knock at the door.—He suddenly 12B rose up quite collected.

4 "The letter! I knew it would come. She need not have written it: I know what is in it."

The servant's step came up the stairs. Poor Bracebridge turned to Lancelot with something of his own stately determination.

8 "I must be alone when I receive this letter. Stay here." And with compressed lips and fixed eyes he stalked out at the door, and shut it.

(12B) Lancelot heard him stop ; then the servant's foot-steps down the stairs ; then the colonel's treading, 12 slowly and heavily, went step by step up to the room above. He shut that door too. A dead silence followed. Lancelot stood in fearful suspense, and held his breath to listen. Perhaps he had fainted ? 16 No, for then he would have heard a fall. Perhaps he had fallen on the bed ? He would go and see. No, he would wait a little longer. Perhaps he was 20 praying ? He had told Lancelot to pray once—he dared not interrupt him now. A slight stir—a noise as of an opening box. Thank God, he was, at least, alive ! Nonsense ! Why should he not be alive ? What could happen to him ? And yet he knew 24 that something was going to happen. The silence was ominous—unbearable ; the air of the room felt heavy and stifling, as if a thunderstorm were about to burst. He longed to hear the man raging and 28 stamping. And yet he could not connect the thought of one so gay and full of gallant life, with the terrible dread that was creeping over him—with the terrible scene which he had just witnessed. 32 It must be all a temporary excitement—a mistake—a hideous dream, which the next post would sweep away. He would go and tell him so. No, he could not stir. His limbs seemed leaden, his feet felt 36 rooted to the ground, as in a long nightmare. And still the intolerable silence brooded overhead.

CHARLES KINGSLEY, *Yeast.*

He received their address ungraciously. He 12C assured them, indeed, that he passionately desired the meeting of a free Parliament; and he promised 4 them, on the faith of a king, that he would call one as soon as the Prince of Orange should have left the island. "But how," said he, "can a Parliament be 8 free when an enemy is in the kingdom, and can return near a hundred votes?" To the prelates he spoke with peculiar acrimony. "I could not," he said, "prevail on you the other day to declare against this invasion: but you are ready enough to 12 declare against me. Then you would not meddle with politics. You have no scruple about meddling now. You would be better employed in teaching your flocks how to obey than in teaching me how to 16 govern. You have excited this rebellious temper among them; and now you foment it." He was much incensed against his nephew Grafton, whose signature stood next to that of Sancroft, and said to 20 the young man, with great asperity, "You know nothing about religion: you care nothing about it; and yet, forsooth, you must pretend to have a conscience." "It is true, sir," answered Grafton, 24 with impudent frankness, "that I have very little conscience: but I belong to a party which has a great deal."

MACAULAY, *History of England.*

13

The way was long, the wind was cold,
 The Minstrel was infirm and old ;
 His wither'd cheek, and tresses grey,
 Seem'd to have known a better day ;
 The harp, his sole remaining joy,
 Was carried by an orphan boy.

4

The last of all the Bards was he,
 Who sung of Border chivalry ;
 For, welladay ! their date was fled,
 His tuneful brethren all were dead ;
 And he, neglected and oppress'd,
 Wish'd to be with them, and at rest.

8

No more on prancing palfrey borne,
 He carolled light as lark at morn ;
 No longer courted and caress'd,
 High placed in hall, a welcome guest,
 He pour'd, to lord and lady gay,
 The unpremeditated lay :

12

Old times were changed, old manners gone ;
 A stranger filled the Stuarts' throne ;

16

The bigots of the iron time
 Had call'd his harmless art a crime.
 A wandering Harper, scorn'd and poor,

He begg'd his bread from door to door,
 And tuned, to please a peasant's ear,
 The harp a king had loved to hear.

20

He pass'd where Newark's stately tower
 Looks out from Yarrow's birchen bower ;
 The Minstrel gazed with wishful eye—
 No humbler resting-place was nigh ;
 With hesitating step at last,

28

32 The embattled portal arch he pass'd (13)
 Whose ponderous grate and massy bar
 Had oft roll'd back the tide of war,
 But never closed the iron door
 36 Against the desolate and poor.
 The Duchess mark'd his weary pace,
 His timid mien, and reverend face,
 And bade her page the menials tell
 40 That they should tend the old man well :
 For she had known adversity,
 Though born in such a high degree ;
 In pride of power, in beauty's bloom,
 44 Had wept o'er Monmouth's bloody tomb !
 WALTER SCOTT, *The Lay of the Last Minstrel.*

Near yonder copse, where once the garden smiled, 13A
 And still where many a garden flower grows wild ;
 There, where a few torn shrubs the place disclose,
 4 The village preacher's modest mansion rose.
 A man he was to all the country dear,
 And passing rich with forty pounds a year ;
 Remote from towns he ran his godly race,
 8 Nor e'er had changed, nor wished to change, his
 place ;
 Unpractised he to fawn, or seek for power,
 By doctrines fashioned to the varying hour ;
 Far other aims his heart had learned to prize,
 12 More skilled to raise the wretched than to rise.
 His house was known to all the vagrant train,
 He chid their wanderings, but relieved their pain ;
 The long-remembered beggar was his guest,
 16 Whose beard descending swept his aged breast ;

(13A) The ruined spendthrift, now no longer proud,
 Claimed kindred there, and had his claims allowed ;
 The broken soldier, kindly bade to stay,
 Sat by his fire, and talked the night away ; 20
 Wept o'er his wounds, or tales of sorrow done,
 Shouldered his crutch, and showed how fields were won.
 Pleased with his guests, the good man learned to glow,
 And quite forgot their vices in their woe ; 24
 Careless their merits, or their faults to scan,
 His pity gave ere charity began.

Thus to relieve the wretched was his pride,
 And e'en his failings leaned to virtue's side ; 28
 But in his duty prompt at every call,
 He watched and wept, he prayed and felt for all.
 And, as a bird each fond endearment tries
 To tempt its new-fledged offspring to the skies,
 He tried each art, reproved each dull delay,
 Allured to brighter worlds, and led the way. 32

Beside the bed where parting life was laid,
 And sorrow, guilt, and pain by turns dismayed,
 The reverend champion stood. At his control
 Despair and anguish fled the struggling soul ;
 Comfort came down the trembling wretch to raise,
 And his last faltering accents whispered praise. 36

At church, with meek and unaffected grace,
 His looks adorned the venerable place ;
 Truth from his lips prevailed with double sway,
 And fools, who came to scoff, remained to pray.
 The service past, around the pious man,
 With steady zeal, each honest rustic ran ; 44

E'en children followed with endearing wile, (13A)

48 And plucked his gown, to share the good man's smile,
His ready smile a parent's warmth exprest,
Their welfare pleased him, and their cares distrest ;
To them his heart, his love, his griefs were given,

52 But all his serious thoughts had rest in heaven.
As some tall cliff that lifts its awful form,
Swells from the vale, and midway leaves the storm,
Though round its breast the rolling clouds are spread,

56 Eternal sunshine settles on its head.

GOLDSMITH, *The Country Parson.*

Abou Ben Adhem—may his tribe increase !— 13B

Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,

4 Making it rich, and like a lily in bloom,
An angel writing in a book of gold.
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said :

8 “ What writest thou ? ” The vision raised its head,
And with a look made of all sweet accord,
Answered : “ The names of those who love the
Lord.”

“ And is mine one ? ” said Abou. “ Nay, not so,”

12 Replied the angel. Abou spoke more low,
But cheerily still ; and said : “ I pray thee, then,
Write me as one that loves his fellow-men.”

The angel wrote, and vanished. The next night

16 It came again with a great wakening light,
And showed the names whom love of God had blest,
And lo ! Ben Adhem's name led all the rest.

LEIGH HUNT, *Abou ben Adhem and the Angel.*

(*Shylock and Antonio.*)

14 *Shy.* Signior Antonio, many a time and oft
 In the Rialto you have rated me
 About my moneys and my usances : 4
 Still have I borne it with a patient shrug ;
 For sufferance is the badge of all our tribe.
 You call me misbeliever, cut-throat dog,
 And spit upon my Jewish gaberdine,
 And all for use of that which is mine own. 8
 Well then, it now appears you need my help :
 Go to, then ; you come to me, and you say
 "Shylock, we would have moneys" ; you say so ;
 You, that did void your rheum upon my beard, 12
 And foot me as you spurn a stranger cur
 Over your threshold ; moneys is your suit.
 What should I say to you ? Should I not say
 "Hath a dog money ? is it possible 16
 A cur can lend three thousand ducats ?" or
 Shall I bend low and in a bondman's key,
 With bated breath and whispering humbleness,
 Say this,— 20
 "Fair sir, you spit on me on Wednesday last ;
 You spurn'd me such a day ; another time
 You call'd me dog ; and for these courtesies
 I'll lend you thus much moneys" ? 24

Ant. I am as like to call thee so again,
 To spit on thee again, to spurn thee too.
 If thou wilt lend this money, lend it not
 As to thy friends ; for when did friendship take 28
 A breed for barren metal of his friend ?
 But lend it rather to thine enemy ;

Who if he break, thou mayest with better face (14)
Exact the penalty.

32 *Shy.* Why, look you, how you storm !
I would be friends with you, and have your
love,
Forget the shames that you have stained me
with,
Supply your present wants, and take no doit
36 Of usance for my moneys, and you'll not hear
me :
This is kind I offer.

SHAKESPEARE, *Merchant of Venice*, Act i. Sc. 3.

A fool, a fool ! I met a fool i' the forest, 14A
A motley fool ; a miserable world !
As I do live by food, I met a fool ;
4 Who laid him down and bask'd him in the sun,
And rail'd on Lady Fortune in good terms,
In good set terms, and yet a motley fool.
"Good Morrow, fool," quoth I. "No, sir," quoth he,
8 "Call me not fool till heaven hath sent me fortune :"
And then he drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says very wisely, "It is ten o'clock :
12 Thus we may see," quoth he, "how the world wags :
'Tis but an hour ago since it was nine :
And after one hour more 'twill be eleven ;
And so, from hour to hour, we ripe and ripe,
16 And then, from hour to hour, we rot and rot ;
And thereby hangs a tale." When I did hear

(14A) The motley fool thus moral on the time,
 My lungs began to crow like chanticleer,
 That fools should be so deep-contemplative ;
 And I did laugh sans intermission
 An hour by his dial. O noble fool !
 A worthy fool ! Motley's the only wear.

20

SHAKESPEARE, *As You Like It*,
 Act ii, Sc. 7 (Jaques).

14B

(*Duke of York and the Duchess.*)

Duch. My lord, you told me you would tell the rest
 When weeping made you break the story off
 Of our two cousins coming into London.

York. Where did I leave ?

Duch. At that stop, my lord, 4
 Where rude misgoverned hands, from windows'
 tops,

Threw dust and rubbish on King Richard's head.

York. Then, as I said, the duke, great Bolingbroke—
 Mounted upon a hot and fiery steed, 8
 Which his aspiring rider seemed to know—
 With slow, but stately pace, kept on his course,
 While all tongues cried : God save thee,
 Bolingbroke !

You would have thought the very windows 12
 spake,

So many greedy looks of young and old
 Through casements darted their desiring eyes
 Upon his visage ; and that all the walls,
 With painted imagery, had said at once : 16
 Jesu preserve thee ! welcome, Bolingbroke !

Whilst he, from one side to the other turning, (14B)

Bare-headed, lower than his proud steed's neck,

20 Bespeak them thus: I thank you, countrymen.

And thus still doing, thus he passed along.

Duch. Alas, poor Richard! where rode he the whilst?

York. As in a theatre, the eyes of men,

24 After a well-graced actor leaves the stage,

Are idly bent on him that enters next,

Thinking his prattle to be tedious:

Even so, or with much more contempt, men's
eyes

28 Did scowl on Richard; no man cried: God save
him;

No joyful tongue gave him his welcome home:

But dust was thrown upon his sacred head;

Which with such gentle sorrow he shook off—

32 His face still combating with tears and smiles,
The badges of his grief and patience—

That had not God, for some strong purpose,
steeled

The hearts of men, they must perforce have
melted,

36 And barbarism itself have pitied him.

SHAKESPEARE, *King Richard II.*, Act v. Sc. 2.

The quality of mercy is not strain'd,

15

It droppeth as the gentle rain from heaven

Upon the place beneath: it is twice blest;

4 It blesseth him that gives, and him that takes:

'Tis mightiest in the mightiest: it becomes

The throned monarch better than his crown;

(15) His sceptre shows the force of temporal power,
 The attribute to awe and majesty, 8
 Wherein doth sit the dread and fear of kings ;
 But mercy is above this sceptred sway ;
 It is enthroned in the hearts of kings,
 It is an attribute to God himself ; 12
 And earthly power doth then show likest God's
 When mercy seasons justice. Therefore, Jew,
 Though justice be thy plea, consider this,
 That, in the course of justice, none of us 16
 Should see salvation : we do pray for mercy ;
 And that same prayer doth teach us all to render
 The deeds of mercy. I have spoke thus much
 To mitigate the justice of thy plea ; 20
 Which if thou follow, this strict court of Venice
 Must needs give sentence 'gainst the merchant there.

SHAKESPEARE, *Merchant of Venice*,
 Act iv. Sc. i. (Portia).

15A

(Viola and the Duke.)

Duke. Make no compare
 Between that love a woman can bear me
 And that I owe Olivia.

Vio. Ay, but I know,—

Duke. What dost thou know ?

Vio. Too well what love women to men may owe :
 In faith, they are as true of heart as we.
 My father had a daughter loved a man,
 As it might be, perhaps, were I a woman,
 I should your lordship.

Duke. And what's her history ?

Vio. A blank, my lord. She never told her love, (15A)
 But let concealment, like a worm i' the bud,
 Feed on her damask cheek: she pined in thought;
 And with a green and yellow melancholy
 She sat like patience on a monument,
 Smiling at grief. Was not this love indeed?
 We men may say more, swear more: but indeed
 Our shows are more than will; for still we prove
 Much in our vows, but little in our love.

SHAKESPEARE, *Twelfth Night*, Act ii. Sc. 4.

When I consider how my light is spent, 16A
 Ere half my days, in this dark world and wide,
 And that one talent which is death to hide
 4 Lodg'd with me useless, though my soul more bent
 To serve therewith my Maker, and present
 My true account, lest He returning chide;
 "Doth God exact day-labour, light denied?"
 8 I fondly ask: but Patience, to prevent
 That murmur, soon replies, "God doth not need
 Either man's work, or his own gifts; who best
 Bear his mild yoke, they serve him best; his state
 12 Is kingly; thousands at his bidding speed,
 And post o'er land and ocean without rest;
 They also serve who only stand and wait."

MILTON, *On his Blindness*.

16B Let me not to the marriage of true minds
 Admit impediments. Love is not love
 Which alters when it alteration finds,
 Or bends with the remover to remove : 4
 O, no ! it is an ever-fixed mark,
 That looks on tempests and is never shaken ;
 It is the star to every wandering bark,
 Whose worth's unknown, although his height be 8
 taken.
 Love's not Time's food, though rosy lips and cheeks
 Within his bending sickle's compass come ;
 Love alters not with his brief hours and weeks,
 But bears it out even to the edge of doom. 12
 If this be error and upon me proved,
 I never writ, nor no man ever loved.

SHAKESPEARE, *Sonnet cxvi.*

16C The world is too much with us ; late and soon,
 Getting and spending, we lay waste our powers :
 Little we see in Nature that is ours ;
 We have given our hearts away, a sordid boon ! 4
 This Sea that bares her bosom to the moon ;
 The winds that will be howling at all hours,
 And are up-gathered now like sleeping flowers ;
 For this, for everything, we are out of tune ; 8
 It moves us not,—Great God ! I'd rather be
 A Pagan suckled in a creed outworn ;
 So might I, standing on this pleasant lea,
 Have glimpses that would make me less forlorn ; 12
 Have sight of Proteus rising from the sea ;
 Or hear old Triton blow his wreathèd horn.

WORDSWORTH.

One lesson, Nature, let me learn of thee,
 One lesson which in every wind is blown,
 One lesson of two duties kept at one

4 Though the loud world proclaim their enmity—

Of toil unsever'd from tranquillity !

Of labour, that in lasting fruit outgrows

Far noisier schemes, accomplish'd in repose,

8 Too great for haste, too high for rivalry !

Yes, while on earth a thousand discords ring,

Man's fitful uproar mingling with his toil,

Still do thy sleepless ministers move on,

12 Their glorious tasks in silence perfecting ;

Still working, blaming still our vain turmoil,

Labourers that shall not fail, when man is gone.

M. ARNOLD, *Quiet Work.*

Her eyes the glow-worm lend thee,

The shooting stars attend thee ;

And the elves also,

Whose little eyes glow

Like the sparks of fire, befriend thee.

No Will-o'-th'-Wisp mis-light thee,

Nor snake or slow-worm bite thee.

But on, on thy way,

Not making a stay,

Since ghost there's none to affright thee.

(17) Let not the dark thee cumber ;
 What though the moon does slumber ?
 The stars of the night
 Will lend thee their light,
 Like tapers clear without number.

HERRICK, *The Night-Piece.*

17A Pack, clouds, away, and welcome day ;
 With night we banish sorrow :
 Sweet air, blow soft ; mount, lark, aloft,
 To give my love good-morrow :
 Wings from the wind to please her mind,
 Notes from the lark I'll borrow :
 Bird, prune thy wing ; nightingale, sing,
 To give my love good-morrow,
 To give my love good-morrow,
 Notes from them all I'll borrow.

Wake from thy nest, robin redbreast ;
 Sing, birds, in every furrow ;
 And from each bill let music shrill
 Give my fair love good-morrow.
 Blackbird and thrush in every bush—
 Star, linnet, and cock-sparrow—
 You pretty elves, amongst yourselves,
 Sing my fair love good-morrow,
 To give my love good-morrow,
 Sing, birds, in every furrow.

THOMAS HEYWOOD.

Go, lovely rose !
Tell her that wastes her time and me,
That now she knows
When I resemble her to thee,
How sweet and fair she seems to be.

Tell her that's young,
And shuns to have her graces spy'd,
That hadst thou sprung
In deserts where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired :
Bid her come forth,
Suffer herself to be desired,
And not blush so, to be admired.

Then die ! that she
The common fate of all things rare
May read in thee,—
How small a part of time they share
That are so wondrous sweet and fair.

EDMUND WALLER.

18

She dwelt among the untrodden ways
 Beside the springs of Dove ;
 A maid whom there were few to praise,
 And very few to love.

A violet by a mossy stone,
 Half-hidden from the eye !
 Fair as a star, when only one
 Is shining in the sky.

She lived unknown, and few could know
 When Lucy ceased to be ;
 But she is in her grave, and, oh,
 The difference to me !

WORDSWORTH.

18A

The colour from the flower is gone,
 Which like thy sweet eyes smiled on me ;
 The odour from the flower is flown,
 Which breathed of thee, and only thee.

A withered, lifeless, vacant form,
 It lies on my abandoned breast,
 And mocks the heart which yet is warm
 With cold and silent rest.

I weep—my tears revive it not ;
 I sigh—it breathes no more on me ;
 Its mute and uncomplaining lot
 Is such as mine should be.

SHELLEY, *On a Faded Violet.*

When I am dead, my dearest,
 Sing no sad songs for me ;
 Plant thou no roses at my head,
 Nor shady cypress tree :
 Be the green grass above me
 With showers and dewdrops wet ;
 And if thou wilt, remember,
 And if thou wilt, forget.

I shall not see the shadows,
 I shall not feel the rain ;
 I shall not hear the nightingale
 Sing on, as if in pain :
 And dreaming through the twilight
 That doth not rise nor set,
 Happily may remember,
 And happily may forget.

CHRISTINA ROSSETTI.

I asked my fair, one happy day,
 What I should call her in my lay ;
 By what sweet name from Rome or Greece :
 Lalage, Neæra, Chloris,
 Sappho, Lesbia, or Doris,
 Arethusa or Lucrece.

“ Ah ! ” replied my gentle fair,
 “ Belovèd, what are names but air ?
 Choose thou whatever suits the line ;
 Call me Sappho, call me Chloris,
 Call me Lalage or Doris,
 Only—only call me thine.”

S. T. COLERIDGE.

19A

My gentle Anne, whom heretofore,
 When I was young, and thou no more
 Than plaything for a nurse,
 I danced and fondled on my knee,
 A kitten both in size and glee,
 I thank thee for my purse.

Gold pays the worth of all things here ;
 But not of love—that gem's too dear
 For richest rogues to win it ;
 I therefore, as a proof of love,
 Esteem thy present far above
 The best things kept within it.

WILLIAM COWPER, *To my cousin, Anne Bodham,*
on receiving from her a purse.

19B

Too late I stay'd ! forgive the crime,
 Unheeded flew the hours ;
 How noiseless falls the foot of Time,
 That only treads on flowers.
 What eye with clear account remarks
 The ebbing of his glass,
 When all its sands are diamond sparks,
 That dazzle as they pass ?

Ah ! who to sober measurement
 Time's happy swiftness brings,
 When birds of Paradise have lent
 Their plumage for his wings ?

W. R. SPENCER, *To Lady Ann Hamilton.*

You're sitting on your window seat,

Beneath a cloudless moon ;

You hear a sound, that seems to wear

The semblance of a tune,

As if a broken fife should strive

To drown a cracked bassoon.

And nearer, nearer still, the tide

Of music seems to come,

There's something like a human voice,

And something like a drum ;

You sit in speechless agony,

Until your ear is numb.

Poor "Home, Sweet Home !" should seem to be

A very dismal place ;

Your "Auld Acquaintance" all at once

Is altered in the face ;

Their discords sting through Burns and Moore,

Like hedgehogs dressed in lace.

You think they are crusaders sent

From some infernal clime,

To pluck the eyes of Sentiment,

And dock the tail of Rhyme,

To crack the voice of Melody

And break the legs of Time.

But hark ! the air again is still,

The music all is ground,

And silence, like a poultice, comes

To heal the blows of sound ;

It cannot be—it is—it is—

A hat is going round.

O. W. HOLMES, *The Music Grinders* (Extract).

20A It was a young maiden went forth to ride,
And there was a wooer to pace by her side ;
His horse was so little, and hers so high,
He thought his angel was up in the sky.

His love was great, though his wit was small ;
He bade her ride easy—and that was all,
The very horses began to neigh—
Because their betters had nought to say.

They rode by elm, and they rode by oak,
They rode by a churchyard, and then he spoke :
“ My pretty maiden, if you’ll agree,
You shall always amble through life with me.”

The damsel answered him never a word,
But kicked the grey mare and away she spurred.
The wooer still followed behind the jade,
And enjoyed—like a wooer—the dust she made.

They rode through moss, and they rode through moor,
The gallant behind and the lass before ;
At last they came to a miry place,
And there the sad wooer gave up the chase.

Quoth he, “ If my nag was better to ride,
I’d follow her over the world so wide,
Oh, it is not my love that begins to fail,
But I’ve lost the last glimpse of the grey mare’s tail ! ”

THOMAS HOOD, *Equestrian Courtship*.

What Cato advises most certainly wise is,

Not always to labour, but sometimes to play,
To mingle sweet pleasure with thirst after treasure,
Indulging at night for the toils of the day.

And while the dull miser esteems himself wiser

His bags to increase, while his health does decay,
Our souls we enlighten, our fancy we brighten,
And pass the long evenings in pleasure away.

All cheerful and hearty, we set aside party,

With some tender fair the bright bumper is
crown'd ;

Thus Bacchus invites us, and Venus delights us,

While care in an ocean of claret is drown'd.

See here's our physician—we know no ambition,

But where there's good wine and good company
found ;

That happy together, in spite of all weather,

'Tis sunshine and summer with us the year round.

HENRY CAREY, *Cato's Advice.*

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